

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama

No. 3916.

SATURDAY, NOVEMBER 15, 1902.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

BRITISH ARCHEOLOGICAL ASSOCIATION.—The SECOND MEETING of the SESSION will be held at 32, SACKVILLE STREET, PICCADILLY, W., on WEDNESDAY NEXT, November 19. Chair to be taken at 8 P.M. Antiquities will be exhibited, and the following Paper read:—Ancient History of Hainault Forest before the Roman Conquest, by Rev. W. S. LACH-SZYRMA, M.A.
GEORGE PATRICK, A.R.A. [Hon. Sec.
Rev. H. J. D. ASTLEY, M.A. [Secs.

ROYAL HISTORICAL SOCIETY. (Incorporated by Royal Charter.)
An ORDINARY MEETING of the Society will be held on THURSDAY, November 20, at 5 P.M., in CLIFFORD'S INN HALL, Fleet Street, when Dr. C. H. FIRTH will read a Paper on 'The English Armies in Flanders, 1556-1569.'

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London: CHATTO & WINDUS, 111, St. Martin's Lane, W.C.

SATURDAY, NOVEMBER 15, 1902.

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LITERATURE

Historical Essays and Reviews. By Mandell Creighton. Edited by Louise Creighton. (Longmans & Co.)

"THE service of philosophy, of speculative culture, towards the human spirit is to rouse, to startle it into sharp and eager observation." So wrote a very different man from the late Bishop of London who was no less interested in the Renaissance. The volume before us is an instance of the truth of this saying. It exhibits Creighton as a man not only of wide reading, but also of alert intelligence, quick to catch the essential characteristics of a scene or a ceremony, of a personality or an epoch. The studies, if they have less force, and show less practical capacity of the quality which makes the statesman than the volumes 'The Church and the Nation' and 'Thoughts on Education,' exhibit, perhaps, more of the inner life of the historian, and reveal the loving care with which he lingered over places or people that appealed to him. The historical studies proper are mainly concerned with the Renaissance, and were most of them thrown off during the writing of the more serious and severe 'History of the Papacy.' They are less compressed than that work, and will have a charm for the many readers for whom its perusal would be too great an undertaking. Many of the favourite ideas of the bishop find incidental expression, and his governing conception of the supremacy of the individual soul over circumstances is frequently seen as the inspiring motive in his choice of theme. Of the 'Divina Commedia' he says:—

"Many meanings may be given it, and it may be read in many different ways; but one thing certainly it means—the absolute victory over all around it of the soul whose source of strength is within itself."

So in the study of Vittorino da Feltre, the most interesting thing in the book:—

"Vittorino's teaching was as broad and liberal as was the life of man, and aimed at nothing less than the full development of individual character, the entire realization of all human capacity and force."

There is a characteristic comment on the struggle between Papacy and Empire:—

"It was a war in which the spiritual power learned to use only too skilfully temporal weapons—a war in which religion suffered more from its champions than its foes,"

and it is pointed out that Dante wished "to free the State from the theocratic idea."

The study on Dante will not at first sight strike the reader as a serious addition to the literature of the subject. But it shows the value of the judgment of one who was not a professed expert on any subject that appealed to him. Indeed, the whole volume is proof of the fact that a truly educated man—there are never many in a generation—cannot read a book or look at a piece of natural scenery or be present at a great function without making reflections that are worth preservation. The two following quotations illustrate Creighton's sense of the supremacy of thought over emotion:—

"It was not the lightness but the seriousness of Dante's mind that made him a poet; not the ease with which he received outward impressions, but the care with which he resolved them when they came; not the passion, but the intensity of his nature. His thoughts passed beyond the limits in which they could be expressed in ordinary words; he must tell them in imaginative symbols, which he who can must learn to interpret and unravel for himself."

"In this lies the secret of Dante's greatness, that he combines the deepest individual passion and intensity with mighty intellectual power and entire obedience to supreme law."

In the case of Wyclif, too, he lays stress on the fact that

"he is in all things eminently rational and critical, never appeals for his basis to purely emotional or even to purely moral considerations."

Of the appeal made to a mind like Creighton's by the better side of the Renaissance and Italy there is ample evidence in these essays:—

"To mediæval Italy must all who honour culture turn with unflinching reverence; for she has ever been the home of great interpreters, who have revealed man to himself, and have taught him in ever-changing forms to see and know what is the heritage which the past has handed on."

"Vittorino lived in one of the rare periods of the world's history when man had realized his spiritual freedom; when the world had lost its terrors, and its irreconcilable antagonisms were for a short space at rest; when like Dante at the entrance of the earthly Paradise man felt both crown and mitre fixed firmly upon his brow."

Yet the contempt, so apparent in the 'History of the Papacy,' for a purely academic and abstract culture comes out repeatedly, especially in the account of Pius II. and the following passage:—

"The idea of cultivation at present prevalent is that of the refined and high-minded man, who, living in the world without being of it, tries to protect himself from its sordid by the free play of his critical faculties, which he uses with equal freedom upon everything, so as to

avoid falling under the power of any. Cultivation is realized by abstraction from the current of ordinary life. This was not the culture of the Renaissance, for then man felt that the world and all its contents were his own possession, and that his surroundings could be moulded entirely to his will."

The paper on Æneas Sylvius is of especial interest. It is a lighter and more biographical account of that most charming of adventurers than was possible in the longer history. It contains, too, many of those flashes of humorous cynicism with which Creighton's conversation abounded. Æneas was "a veritable Gil Blas of the Middle Ages." "Æneas and Cæsar Borgia equally had success as their object; but Æneas succeeded by never making a foe, Cæsar Borgia hoped to succeed by never leaving one alive."

The review of Mr. Burd's edition of 'Il Principe,' with the late Lord Acton's famous introduction, contains, perhaps, the best short exposition of the Machiavellian position, and of the principles it involves, which has yet seen the light. We are therefore very glad to find it reprinted in this volume. It is at least as valuable to the beginner as the catena of authorities quoted by Lord Acton. We do not think anything could better convey to the mind of the reader the far-reaching nature of the whole discussion than the following sentences:—

"Let us conceive a disciple of Machiavelli at the present day, endowed with Machiavelli's mental power, and possessing all Machiavelli's frankness. Suppose that he considered some great and worthy object to be within the attainment of a statesman who could lead a democratic community to pursue an ideal end. Suppose that he proceeded to inquire what were the means by which a capable man could secure a seat in Parliament, could make himself necessary to his party, could win the confidence of the House, could become Prime Minister, could dominate the country, and lead it away from selfish interests to a great national policy. Would such a book, illustrated by actual experience, remorselessly founded on accomplished facts, be altogether pleasant reading? What place would morality occupy in it? Would it direct the means or would it be attached solely to the end?"

Lord Acton's introduction suggests the comment:—

"The justification of success because it succeeds, the optimism which discovers a beneficent evolution in human affairs, the assertion of the paramount right of the State, as against the individual—these and many other suchlike theories carry obscurely their tribute to the condemned Machiavelli."

An illustration comes to hand in the review of Mr. Gairdner's 'Letters and Papers of Henry VIII.':—

"The real interest of the dissolution lies in the cleverness of Cromwell. A political cynic might recommend the study of this period to the young politician. He would there be able to discover how to do arbitrary and violent deeds in a constitutional manner; how to be villainous in a virtuous fashion; how to use the thin end of a wedge; how to educate public opinion; how to get up a political cry; and sundry lessons of a like sort."

Yet in this matter it is clear that Creighton's objection is rather to the form than the fact of the dissolution of the monasteries. As he says:—

"It is impossible for any one to read the history of the previous century and not feel that some change was inevitable. The critic of Henry VIII. and Cromwell ought to have before himself some conception of an alternative policy to that which they pursued."

The interesting papers on 'The Northumbrian Border,' 'The Fenland,' and 'The Italian Bishop of Worcester' are evidences of the interest the bishop took in the local life of the places he lived in, and of the fact that he was driven by the bent of his mind to give to that interest an historical shape. The strong sense he had of the worth of provincial and local institutions is expressed in the paper on 'The Northumbrian Border':—

"I mustown to a desire for a fuller recognition of the fact that English history is at the bottom a provincial history.....The vigorous under-current of a strong provincial life in different parts of England is seldom seriously considered by historians. Yet the moment that English life is approached from the imaginative side it is this strong provincial life that attracts attention. Our great novels are not English, but provincial."

The whole of this essay is stimulating and suggestive, especially in the account of the origin of the Border:—

"We are met at the outset by the question, How came there to be a Borderland at all?..... If I were asked, What permanent results are left of the Roman occupation of Britain? I should answer that they marked out the territory between the Solway and the Clyde on the west, and the Tyne and the Forth on the east, to be a land of contention and debate, and that it remained with the character that they impressed upon it down to the middle of the last century."

In 'The Harvard Anniversary' and 'The Imperial Coronation at Moscow' we see the bishop no longer as the historian of the past, but as the recorder of events of his own time. When we read these admirable essays and think of the ordinary stuff of the journalist who records exactly similar things, or the annalists of the past, we see the gulf that divides "descriptive writing" from observation. Not a detail escapes Creighton. No dramatic or pictorial accessory is left unnoticed. There is no flashy impressionism, no fluid rhetoric. Yet we feel that he penetrated to the inner secret of the function and saw it in its true relation to the national life. Here and in the account of the tomb of Malatesta is to be noticed that same power of lucid, accurate, and simply expressed description of works of art and scenes of pageantry which should make the 'History of the Papacy' of no less value to the æsthetic than to the ecclesiastical historian. We doubt whether there was another person present at the coronation of the Tsar who could have portrayed the scene so perfectly. If every other account were to be lost the whole thing could be reconstructed by the historian of the future from this one "original authority." Everything is seen in proportion, and nowhere is there a lack of perspective. Nothing could more forcibly illustrate the truth that it is mind which is the maker of order in history no less than in nature. This is the lesson of the whole book. It shows how much education contributes to make life better worth living, sights better worth seeing, books better worth reading.

The Philosophy of the Christian Religion. By A. M. Fairbairn. (Hodder & Stoughton.)

FOR more than one reason it is impossible to review this book adequately. In the first place, its scope is of amazing breadth and variety. The fundamental questions of metaphysics, ethics, the philosophy of history, and the philosophy of religion are all alike discussed, and after that there is much of the nature of a review of Biblical criticism and comparative religion. There are scarcely a dozen pages in the book which do not demand separate notice.

Dr. Fairbairn is distinguished for his combination of erudition and philosophic thought, and it stands to reason that this is one of the most important contributions to higher religious thought which have appeared within recent years. It is not always easy reading, for the style is apt to be heavy and the sentences are over-weighted. There is too much rhetoric, although sometimes the rhetoric is very good; and one wearies of a certain pendulum-like effect in the writer's use of epithets and adjectival clauses. There are too many evidences that the book is the work of one who is more accustomed to lecture than to write, and it has some of the characteristic faults that the reprinted lectures of a teacher customarily exhibit.

But these are slight blemishes in a work which will be read with interest by many to whom theology is not a special subject, and will reassure others as to the compatibility of fundamentally orthodox views with the widest admission of the claims of reason and critical science. In a notice like the present the most that can be done is to attempt to convey some notion of the main positions of the author. To him the Christian religion is emphatically the doctrine of the Person of Jesus. He did not so much "found it as cause it to be founded." "Christ's person is even more intellectually real than historically actual." "The Christian religion is not built upon faith in Jesus of Nazareth, but upon the belief that He was the Christ, the Son of the living God."

It is the legitimacy of this belief in what it assumes of philosophy, and in its relation to the history of men, and in comparison with the other world-historical religions, which Dr. Fairbairn endeavours to examine and to justify.

He will not endorse any attempt to base belief upon mere authority, or upon a combination of this with a pure philosophical scepticism:—

"The only condition on which reason could have nothing to do with religion is that religion should have nothing to do with reason. For in every controversy concerning what is or what is not truth, reason and not authority is the supreme arbiter; the authority that decides against reason commits itself to a conflict which is certain to issue in its defeat. The men who defend faith must think as well as the men who oppose it, their argumentative processes must be rational and their conclusion supported by rational proofs. If it were illicit for reason to teach the mysteries of religion, the Church would never have had a creed or have believed a doctrine, nor would man have possessed a faith higher than the mythical fancies which pleased his childhood. Without the exercise of reason we should never have had the Fourth Gospel, or the Pauline Epistles, or any one of the

treatises on the Godhead, the Incarnation, or the Atonement from Athanasius to Hegel, or from Augustine to our own day, which have done more than all the decrees of all the Councils or all the Creeds of all the Churches to keep faith living and religion a reality."

The author then goes on, as might be expected, to argue in favour of an idealistic philosophy, saying little that is particularly novel, although the treatment is always suggestive. His position may be readily guessed from the following phrases:—

"To a language three things are necessary: it must express reason, contain reason, and speak to reason."

"Nature in her own right is, if not a void, yet at most a mere aggregate of mechanical properties; her pomp and beauty, her voice, and all her harmonies she owes to Mind."

"Energy in nature is the correlate of freedom in man."

"Whether mind may be conceived without matter is a point that may be argued, but matter can be represented in no form which does not imply mind."

"The real creation of God is Spirit."

"What does not know does not really exist."

After affirming the transcendence as well as the immanence of God, Dr. Fairbairn proceeds to determine in favour of the reality of human individuality and freedom. We have then a condemnation of utilitarianism, followed by a discussion of the problem of evil, and a consideration of various systems, such as the optimism of Leibnitz, and the pessimism of Schopenhauer and Hartmann. Dr. Fairbairn then passes to history, and examines into the meaning of the ideas of order and unity therein. "There is nothing so inconsequent and hateful as the atheism which finds God in nature but not in man, in creation but not in history." The philosophy of religion is thus approached, and a few incisive phrases are provoked by the dogmatism of certain comparative mythologists. "Our modern anthropologists are in heart and essence as speculative as medieval scholasticism or as any system of ancient metaphysics." "There is no region where a healthy and fearless scepticism is more needed than in the literature which relates to ethnography." The author then proceeds to the consideration of Hellenic religion, and sums up our debt to Greek thought in admirable language:—

"Of all the gods of antiquity the Greek were the most human. The poetry which describes their characters and lives was the only sacred history the people knew, yet to us it is the most secular poetry in all ancient literature.The Greek thinkers bound once for all thought and belief, reason and deity, man's highest ideas and his chief object of worship indissolubly together. They made him feel that he could never think his best unless he thought worthily of his God."

The subject of founded religions and their founders is now reached, and we note by the way one excellent aphorism, "In history it is a useful canon never to assume that great effects can have mean causes." It is this thought which is really the governing idea in the consideration of the claims of Christianity to which the writer now devotes himself. We cannot discuss the argument in detail, but we may point out the main lines of it. The priority of the accepted Epistles to the Gospels shows the early development of a doctrine of the Person of Christ, which

thus precedes the records we possess of His history. The Gospels dwell upon Him always rather "as a moral wonder than a physical marvel"; they are singularly free from the defects of most writings which embody a narrative of alleged miracles, as may be seen by a comparison with the Apocryphal Gospels or other "hagiological" writings. Their characteristics are sanity and sobriety of statement, and the extreme of simplicity and naturalness:—

"It were indeed the simple truth to say that the Evangelists are the most modern writers of Christian antiquity; and we may add that with the most absolute and august idea of the supernatural to be found in the whole literature of religion they have given it an expression so objective and realistic as to be without any parallel."

The summary of the Gospel narratives in the section on "The Natural View of Jesus," for freshness and force and the cumulative use of details to form a harmonious picture, is unrivalled. From this Dr. Fairbairn proceeds to draw out the doctrine of the Person, and the book becomes more purely theological. To compress the essence of a doctrine of the Atonement and the Eucharist, and a discussion of the value or its opposite of religion, into a few hundred pages was not easy; and at times it seems as though the writer was attempting too much. It is not surprising that he decides that in the Christian religion Christ is the only object of worship, that institutions are of minor importance, and that the Eucharist is not, to speak strictly, an act of worship. The concluding pages, in which it is declared that preaching is the best and main form of worship, are an attempt to rationalize the Puritan estimate of sermons; but we doubt whether it will prove convincing to those not previously in sympathy with it. But this portion, if not persuasive, is suggestive.

The whole book should serve as an evidence of the profound effect of modern philosophy and criticism upon the most cultivated religious thinkers. While anything but a follower of Ritschl, Dr. Fairbairn shows plainly enough that it is the moral, not the physical miracle involved in the traditional account of Jesus which moves him. His references to the Virgin birth are carefully guarded, and all he allows us to know of his views on the subject is that he regards it as a relatively unimportant detail. His strongly Hegelian affinities may be judged from the remark: "In a very real sense creation is incarnation." Merits and defects here are alike due to the author's attempt to survey the field as a whole. We think the merits far greater than the defects, for it is from piecemeal treatment that English theology suffers most at present. The book will probably not attract so many of the general public as does the charming style of Mr. Illingworth's Bampton Lectures on 'Personality,' which are like this an attempt to state Christian doctrine in relation to current philosophic thought. Yet it will repay study, perhaps, even more. Its worst fault is that it always gives the impression of being laboured. Its greatest merit is that there is no page without evidence of genuine and original thinking.

Success. By R. B. Cunningham Graham. ("Duckworth's Greenback Library.")

THIS fourth and latest volume in a rather attractive series is distinctly the cleverest its publisher has so far hit upon. Those who look for time-honoured methods or the sentiments which bear the hall-mark of centuries from this author are foredoomed to disappointment. In literature, as in politics, Mr. Cunningham Graham is emphatically "agin the government." He revels in the primitive, or believes that he does—which comes to the same thing—but loves of all things to explode traditions, to heap scorn upon conventions. But the critic who, in passing judgment upon one of his earlier works, declared him to be but half-civilized was entirely misled. Mr. Cunningham Graham is the very highly civilized product of a highly complex and modern civilization. None but a highly civilized man could have come to rail against the phenomena of latter-day civilization with the stinging bitterness and clever persistence which characterize all his work. In theory a Radical, almost a revolutionary, this writer betrays himself as a born and instinctive Tory, the aristocrat by inclination and feeling, as the inquirers into these matters assure us he is by birth. We repeat—without thought of paradox—that Mr. Graham's expressed hatred of European civilization stamps him civilized to an extent undreamt of by the culture-craving, self-improving patrons of modernity in brand-new colonial legislative assemblies.

The first sketch in this volume—story one cannot call it—gives the book its title, and is a sort of apotheosis of failure. Mr. Cunningham Graham is by no means the first among men to announce that failure is far more interesting than success (to the onlooker), but no semi-civilized person has ever said or thought such a thing:—

"Nations there are as interesting in decadence, as others in their ten-percentish apogee are dull and commonplace. Failure alone can interest speculative minds. Throughout all Europe Spain alone still rears its head, the unspoiled race, content in philosophic guise to fail in all she does, and thus preserve the individual independence of her sons."

The last sentence is incorrect, of course (as it is also perhaps the weakest sentence in the book from the literary standpoint). Spain is not content to fail in all she does. On the contrary, her failures are the cause of a state of rebelliousness which seethes throughout her length and breadth. Her sons are not conscious of their individual independence. But one knows what the author means, and one readily understands why latter-day Spain forms so pleasing a picture for the eyes of an observer almost over-civilized. He has a great horror of success. As regards his own literary work, we think he may rest assured that the sort of success he means will never come to him in the matter of such books as this. But there is another kind of success to which Mr. Cunningham Graham is dangerously near. Looking back upon his published work—"The Ipané," "Thirteen Stories," "A Vanished Arcadia," "Mogreb-el-Acksa"—one realizes that this author stands out from among his fellows, since Stevenson died, as the embodiment of one thing in literature. It is not erudition, or dignity of

language, or even pure beauty of style, and it assuredly is not wisdom or lofty morality, but it is that rare thing, charm. In the eyes of that stalwart pillar of our circulating libraries who is generally described as "the man in the street" Mr. Cunningham Graham stands nowhere, we fear. However, that is, his work assures us, as he would have the matter.

There are in all seventeen sketches in this little green volume. In his attitude toward literary forms, as in all matters, the author is a law unto himself; and whilst one is in doubt whether to call his vivid pictures stories, essays, or studies, one is in no doubt whatever with regard to their attractive quality. They are all properly placed under the common title 'Success,' for, whilst they are full of variety, each is by way of being a challenge flung down with ironical contempt at the feet of the powers that be, of the elect among the people of modern civilization; each is a more or less good-humoured jibe at conventionality; each exhibits the author's opinion that what modern civilization calls fine and pure is coarse and base, that its aims are worthless, its attainments paltry. Again and again these pages prove that Mr. Cunningham Graham sees life broadly and kindly, with a fine catholic recognition of the intimate claim to consideration of all men as members of one family. But they also prove that he has by no means escaped the perils which beset the man of cosmopolitan outlook and wide tolerance. There is a kind of intolerance which is born of a too passionate tolerance, and whilst jeeringly baiting the people of civilization for their artificiality and insincerity, our author falls into the trap which is set for the feet of all clever Bohemians, and shows himself as full of blind prejudice against the existing order as are the narrow-minded slaves of convention whom he ridicules for their attitude toward those who pay no court to Mrs. Grundy. It is enough for Mr. Cunningham Graham that a person or an institution should be accepted and respected by modern society; that acceptance proves a need of the scourge; he applies the scourge forthwith, with undeniable deftness, and, one must admit, with gusto. The author has shown us that the horse which is captured upon the South American plains and brought to London to work between cab-shafts exchanges a happy life for one that is not happy. He might also remember that if in cruel anger a Londoner beats a horse to death (or half-way towards death), as the writer has seen a South American rider beat his horse, our civilization sends that man to prison and sees that he suffers for his lapse into barbarity. He might also remember that our English conventions, hypocritical or no, prohibit the indulgence of depraved and hideous tastes which are fostered in that country which "alone still rears its head, the unspoiled race," &c., and which Mr. Cunningham Graham loves so well. The torture of blindfolded horses, their slow disembowelling, to the accompaniment of hysterical cheers from the daintiest ladies in the land, is still the ruling recreation, the most generally supported institution, in Spain. This author's work comes as the voice of one crying in the wilderness. It is

good to hear voices in the wilderness, particularly when their cries are translated into really exquisite prose. But without the complex and conventional civilization of culture which he scourges we could never have had a Mr. Cunningham Graham, and if he could bring himself to view the life which gave him his vivid attainments steadily and whole, as well as keenly and ironically, he might ply the scourge with even more effect, certainly with more justice.

But it is good for us to hear the voices. Passages like the following should be wholesome reading for those too numerous folks among us who are allowing the cares of domesticity to narrow down their horizon to the limits of mechanical drudgery, and for those who allow eating and sleeping to be their sole interruptions in the pursuit of money-getting:—

"So that life's mainsprings, if not quite unknown, are so beset with property, convention, and so be-fog-leaved, as to be relegated from the first place they should enjoy to that of waiters on prosperity; for in the lands where County Councils rule, no one has time for either love or hate till his position is assured, and he begins to feel the ache between the shoulder-blades. But in the countries of the sun a man's best property is after all his life."

Has Mr. Cunningham Graham observed carefully the lives of money-lenders and merchants in one of his favourite countries of the sun, Morocco? The jingle of coin is seldom far from their ears; meditation upon the most heartless and sordid forms of money-making mingles even with their prayers. We cannot all be sturdy beggars or artists, or who would there be left to beg of or to buy our pictures? And in all lands alike it is only the vagabond and the artist who are able to give what our author calls "life's mainsprings" the "first place they should enjoy."

In five wonderfully vivid pages the author presents a most impressive picture of the funeral procession in London of the late Queen: the mourning emperors and kings, the pomp and majesty of war, the silent, black-garbed crowds in the parks. And then:—

"At length they all dispersed, and a well-bred and well-fed dog or two roamed to and fro, sniffing disdainfully at the remains of the rejected food which the fallen papers held. Lastly, a man grown old in the long reign of the much-mourned ruler whose funeral procession had just passed, stumbled about, slipping upon the muddy grass, and taking up a paper from the mud fed ravenously on that which the two dogs had looked at with disdain. His hunger satisfied, he took up of the fragments that remained a pocketful, and then, whistling a snatch from a forgotten opera, slouched slowly onward and was swallowed by the gloom."

In six pages headed 'Terror' the author shows us a dead cat, half-frozen, lying in a London square late at night. A plump, well-cared-for kitten from an adjacent house creeps delicately forward to inspect, horribly fascinated. That is all. But those few pages deserve the title given to them. It is a wonderful piece of word-painting, and reaches one's very marrow, compelling a shudder.

'Success' abounds in passages which tempt the reviewer sorely in the direction

of copious quotation, so full are they of pleasing whimsicality, of literary distinction, of quaint, ironical philosophy. Considerations of space prohibit this indulgence. The book is as low priced as a book well could be, and all readers who appreciate literary grace and ironical humour in what they read are hereby recommended to peruse it for themselves, with special reference to those sketches entitled respectively 'Might, Majesty, and Dominion,' 'Sursum Corda,' and 'From the Mouth of the Sahara —'. Here, as in 'London,' the author is and remains exotic; but there is great charm in some exotics—the Preface and 'Los Seguidores.' The book has not been well read in proof, but readers will the more readily overlook that deficiency when informed that the writer has but recently recovered from the effects of a somewhat severe accident in Morocco; and in any case the following concluding passage from a delightful preface does not incline one to fault-finding:—

"As for myself, I sit in a neglected orange-garden, in which all day the doves coo in the trees, and waters murmur in cemented rills; in which the grass grows long and lush, making an ever-glade in miniature, through which cats (loved of Mohammed) steal like tigers, and over which a stork sits sentinel, calling to prayers in the true way, at intervals, and when he feels inclined.

"I sit and write this slight preface to my tales, not seeking to turn off your criticism, but remembering that in the amphitheatre, when the 'respectable' turned down its thumb, it could take away the gladiator's life, but still, for all its power and its might, could not prevent the dying man from turning up his eyes, and smiling as he passed.—Fez, 1st July, 1902."

Mr. Cunningham Graham is very far from being the primitive sort of Ishmaelite that he fancies he is, and Morocco and the Moors—to go no further, and with all deference to the enterprising captive of El Kintafi—are far from being the country and people that he fancies them. But his whimsical view of himself and of sundry "outside places" has given rise to some captivating philosophy, if one can use so serious a word.

Poetical Works of Robert Bridges. Vols. IV. and V. (Smith, Elder & Co.)

THE fourth and fifth volumes of Mr. Bridges's poetical works contain 'Palicio,' 'The Return of Ulysses,' 'The Christian Captives,' and 'The Humours of the Court.' The note to the first is dated 1883, to the second 1884, to the third 1886, to the fourth 1893. The first three were published in 1890, the fourth in 1893. Each play is more or less of an adaptation. 'Palicio' is derived from what Mr. Bridges calls "a bad French story by De Stendhal." 'The Return of Ulysses' is "a dramatising of the chief scenes in Homer's 'Odyssey,' and not a recast of the story in dramatic form." 'The Christian Captives' "is on the same subject as Calderon's 'El Principe Constante,' from which the little common to both plays is directly taken." 'The Humours of the Court' is adapted from a play of Calderon and a play of Lope de Vega, the plot being taken from the former and one of the scenes from the latter.

Mr. Bridges is not a dramatist, but he writes plays which can be read with some-

thing like uneager absorption. They neither lure you to begin them nor to continue them, but, for some uncertain reason, having once begun you go on to the end.

By the way one finds all manner of delightful things, unsubstantial things, things which seem unessential, but which, all the same, have an enchantment and a wisdom of their own. There is always delight in reading any verse which Mr. Bridges writes, however he writes it; it will have something at least of the unseizable form of poetry—that is to say, of the true spirit of poetry. He thinks in verse; he writes verse learnedly and instinctively. Ordinary things when he says them take on a gravity which is not the gravity of even the best prose; they have air about them, and they sing out of the air. The words in these plays are for the most part very simple, the things said are very simple; but beauty is rarely absent from them. Often enough it is a beauty of mere adjustment; the ordinary appropriate thing is said fittingly. Only occasionally does any exceptional beauty come into the work, from which, indeed, it seems to be deliberately excluded. Part of the charming, disconcerting manner of the plays consists in precisely this ordinary unemphatic manner of writing, this poetry which would be so very near prose if it were not something wholly different. Mr. Bridges will not indulge himself or you; there are no baits for attention, no splendours or violences, not much passion, not much emotion, not a very vivid or active life. You are to resign yourself to a somewhat lulling spell; you must dream to the end, otherwise the entertainment is closed to you.

In his plays Mr. Bridges has had a curious reluctance to stand alone. He seems to look upon both plot and incident, and indeed upon dialogue also, as so much unconsidered material which he can fetch from any quarry, or indeed dislodge from any building. He finds much to his taste in Spanish dramatists, and is delighted if he can convey just the speech he wants from a play of Calderon or Lope de Vega. Does not this open, honest, scholarly appropriation indicate after all rather the scholar's than the artist's feeling towards his own work?

I too will something make
And joy in the making.

Mr. Bridges has said; but was the emphasis after all, as we have thought, on the *I* or was it on the *make*?

'The Return of Ulysses,' which follows Homer closely, is no doubt as a poem the finest of the plays. It does not attempt to turn the *Odyssey* into a melodrama; the question is, Does it present us with a drama? We are not sure that, unconventional, awkward even, as is its form, it might not be acted under suitable conditions with really impressive effect. If a time should come when the drama is valued for more than its shocks, surprises, and transformation scenes, some manager, curious only to do an interesting thing, might put 'The Return of Ulysses' on the stage for a single afternoon or evening, as 'The Cenci' was acted, and as Ibsen used to be acted. The performance would be memorable.

'Palicio' and 'The Humours of the Court' read as if they were meant to be acted, and they seem to lose something through an attempt to fit them for that purpose. They have not enough substance, not enough realizable human interest, for the stage; they are a little chill and shadowy; they are condemned to live within the pages of a book from which they try hard to escape. 'The Christian Captives' has only a remote romantic life, like that discovered in the pages of William Morris. But it is not lacking in action, and there is one scene full of a fierce Elizabethan quality, though it has not the energy of a tragedy wrought outward from within.

The fact is that Mr. Bridges can only reach his highest point of intensity in the lyric, not in the play. These twilight characters who take distracting events gently, and can moralize on them as bookish people would at the moment of their happening (sometimes condensing the essence of the situation into a few lovely undramatic lines), have in them but little of the life-blood which went to the making of the best of the 'Shorter Poems.' The genius of Mr. Bridges is reticent, exquisitely unemphatic. Drama is all emphasis, of a kind—emphasis which it is, indeed, the dramatist's art to suspend, not to exclude. Mr. Bridges has no emphasis in his dramas; he writes them as he writes his lyrics, treating the stage much as he has treated metre. He has turned metre into his own ways; he has drawn out of it his own music, which comes to us through the plays like violin music written out for a full orchestra.

Supplement to Hain's Repertorium Bibliographicum. By W. A. Copinger, LL.D. 3 parts. (Sotheran & Co.)

THE successful completion of Dr. Copinger's gigantic task goes far to remove the oft-repeated reproach that England is far behind France and Germany in bibliographical matters. Dr. Copinger modestly describes his compilation as "collections towards a new edition" of Hain's work, and the more we examine these three substantial volumes the more we are convinced that the compiler, with comparatively little more labour, would have rendered infinitely greater service to bibliographers by producing an entirely new edition of Hain. The corrections are so numerous that in future one will be more inclined to swear at than by Hain. Bibliography has made immense strides since Hain's work appeared nearly three-quarters of a century ago. Let us not, however, be ungrateful to the pioneer who did more perhaps than any other man to reduce chaos into order, and whose life-work, fortified and strengthened as it is by Dr. Copinger, must still remain for many years indispensable to all who study and collect incunabula.

There is no finality in the matter of early printed books. Hain described or mentioned 16,311 works which appeared up to the year 1500. Dr. Copinger has compiled not only nearly 7,000 corrections of and additions to the collations in Hain, but also collations and bibliographical particulars of nearly 6,000 volumes printed in the fifteenth

century and not referred to by that authority. From this it will be seen that the German bibliographer missed one in every four of the 22,000 odd books now known to have been printed up to 1500. Perhaps in the course of time we shall have an elaborate supplement to this supplement, for Dr. Copinger himself says that when all sources of information have been exhausted "the number of works printed before 1500 may ultimately be found to fall not far short of 30,000, or nearly twice the number of those to be found in the 'Repertorium Bibliographicum' of Hain." One thing, however, we can guarantee, and that is that the future compiler of a supplement to Copinger will have a very lean crop of "corrections" to record. Additions there will undoubtedly be with men like Mr. Voynich on the hunt for rare and unknown books.

But Dr. Copinger's work is a good deal more than it appears to be at the first glance. A considerable portion of the concluding part is taken up by the 'Index to the Printers and Publishers of the Fifteenth Century, with Lists of their Works,' compiled by Herr Konrad Burger, of Leipsic. This amazing "index" runs to about 370 double-column pages, and includes, in addition to Dr. Copinger's supplement, Hain's 'Repertorium' itself, Campbell's 'Annales de la Typographie Néerlandaise,' Proctor's 'Index,' and the first volume of the late Mlle. Pellechet's 'Catalogue Général des Incunables des Bibliothèques Publiques de France,' thus "practically covering the whole field of the bibliography of the subject." The catalogues of the leading booksellers—Rosenthal, of Munich; Cohen, of Berlin; Olschki, of Venice; Hoepli, of Milan; Quaritch, of London, and others—have been put under contribution, and very few sources indeed have been overlooked. One source, however, seems to have been passed over—namely, 'Book-Prices Current.' Since this exceedingly useful publication was started, sixteen years ago, an enormous number of early printed books have come into the open market. It is, of course, possible, but highly improbable, that every one of these incunabula was known to Hain or is included in Dr. Copinger's 'Supplement,' but only a minute examination on our part would allow us to speak authoritatively on the subject. None the less, the inclusion in the index of all the incunabula recorded in 'Book-Prices Current' would have added immensely to the working value of Dr. Copinger's compilation without contributing very materially to its bulk. The appearance of an early printed book in the open market is always a fact of some note.

Perhaps the most remarkable fact in connexion with this work is that its publication is due entirely to private enterprise. The first part appeared in 1895, the second in 1898, and the third was issued a few weeks ago; it has, therefore, been in progress for seven years, but the actual labour involved in its compilation must have cost Dr. Copinger many years of constant application. It bears on every page evidences of the most painstaking investigation, and its general accuracy is incontestable. If Dr. Copinger's 'Supplement' is as great a success materially as it is bibliographically he will not regret having taken up and

carried through one of the most arduous tasks of the age.

NEW NOVELS.

The Four Feathers. By A. E. W. Mason. (Smith, Elder & Co.)

A highly strung, imaginative boy, having early lost the mother whom he resembles, and being wholly out of sympathy with the hard old man who is his father, learns in youth to distrust his own courage, and grows up to brood over and dread his timidity. He must enter the army to maintain his family traditions, but he shirks active service; his cowardice, detected and branded by his fellow-officers, further loses him his love. This double shock, however, serves but to brace up his mind and restore it to its proper balance; and he sets about redeeming his honour. Mr. Mason skilfully develops his plot, and his story is smartly and subtly told. We cannot fail to appreciate Ethne Eustace, and none the less for her second engagement; the colonel, whose blindness is artistically used to help the inevitable *dénouement*, is a fine fellow and a staunch friend; the minor characters are true to life, and the vivid description of the awful life in the Home of Stone gains much from the sobriety and matter-of-fact tone employed. In fact, the story throughout is carefully and yet easily written, and will, we think, add to Mr. Mason's reputation. We recommend it to all lovers of good, wholesome writing.

Donna Diana. By Richard Bagot. (Arnold.)

THE Eternal City threatens to be not only eternal in itself, but in literature the source of everlasting discussion and description. Of making books about it and about Catholicism generally there seems no end. But the point of view in 'Donna Diana' differs rather notably from many of the points of view in other books. It is besides an interesting story, with plenty of character and a well-wrought plot, though the working of it is perhaps a little spun out. Looking back on the vista of books on Rome and Roman Catholicism one has been privileged or doomed to consider, one is struck by the fact that Mr. Bagot's stands somewhat aloof and apart. We know, as it were, the inside view of the subject, we also know the outside, and are not wholly unacquainted with the historical, æsthetic, controversial, or simply realistic way of treating it. In 'Donna Diana' we have a book written by one within the fold who yet takes up the position of a critic of things done in it. His attitude resembles that of the mysterious "P. S.," jealous lover of England, yet author of letters exposing and railing at her faults. Mr. Bagot is an artist, and his purpose is not too aggressively evident. A zealous Catholic need not, he thinks, be a wholesale upholder of the Vatican and its political and financial doings. In places he therefore vividly shows up the line of cleavage that has so long threatened the unity of the ancient fabric. The current of the actual story turns on the fate of a young girl destined for the Church and the scheming of the clergy over her dowry. There are incidentally excellent pictures of Roman and foreign society intermixed with the intrigues

and scandal-mongering of ecclesiastical coteries in their quest not so much of souls as soldi.

The Ghost Camp. By Rolf Boldrewood. (Macmillan & Co.)

THIS story, which brings the list of its author's published works up to eighteen volumes, is scarcely worthy of the best of its predecessors. It is late in the day to call into question the author's knowledge of the bush and of Australian life, but there is an extraordinary absence of reality about his bushmen in this book. They wear Norfolk jackets and gaiters, drive cattle with hunting crops, and converse in the flowing periods of the heroes of early Victorian romance of the sentimental sort. In fact, they do most of the things which an Australian bushman does in a Surrey-side melodrama—things never seen or heard of among gum-trees. Among them "grub" is understood but vaguely, save by the leading and most reckless blades (this is not so surprising as at first blush it might appear, since the word is seldom heard in the bush, "tucker" being the generally applied substitute); a rook wallaby or kangaroo is called a "wallaroo," a name strange, we fancy, alike to naturalists and to bushmen; they muse at great length; and they talk to the waiting-maids at bush inns, when asked if they will take tea, in this way:—

"Certainly. Whether Australia was created to develop the tea and sugar industry, or tea to provide a portable and refreshing beverage for the inhabitants to work, and travel, or even fight on, is not finally decided, but they go wondrous well together."

If the book fails in the matter of realism, it wearies in its would-be poetic passages, of which we quote the following words as a fair specimen:—

"And, in the joyous days of youth, the glorious, the immortal, the true, the ever-adorable deity of the soul's childhood, unheeding, careless of the future, thinking, like charity, no evil, revelling in the purely sensuous enjoyment of the fair present, which of the so-called pleasures of the future can claim equality of richness or flavour with those of that unsurpassable period of the mysterious human pageant! *Carpe Diem!*"

Flower o' the Corn. By S. R. Crockett. (Clarke & Co.)

FOR several reasons it was likely that the selection by the author of the time and country of the Camisards for the setting of his latest novel would prove a success, for there is at the back of Mr. Crockett's various tastes and activities a strong Covenanted strain, as becomes one of the "People of the West," still more a son of Galloway. Full justice is done here to the Cevennols, their valour and their religion, and the result is a background to the story of considerable value. But the strong point of the book is the contrast of two female characters. Our author has not been hitherto very successful in that kind; his women have often been holdens or sentimentalists. In the present case we have a saint and a minx, but both have sterling merits. The minx, "just so clever as not to know the world is not ruled by cleverness," brings her scheming and her energies to a tragic end. The atmosphere

of the time, that of Marlborough's wars, is well preserved.

The Sacred Crescents: a Romance. By William Westall. (Chatto & Windus.)

THE sacred crescents were two beautiful jewels associated with Mohammed, jewels of great value according to monetary standards, and of even greater value according to superstitious ones. To the owner of the two they would bring good luck, but it was a difficult matter, having got hold of one only, to keep it and life, so that many are the adventures undergone by different possessors before the two crescents could be compared in the country residence of Tom Barton. It is a stirring novel of adventure, full of colour and exciting incidents.

Life the Interpreter. By Phyllis Bottomo. (Longmans & Co.)

MURIEL DALLERTON after all read her own interpretation in spite of life and remained consistent to it, which is not always permitted to those who are troubled with imagination. She forsook society for the slums, where she confessedly did harm as well as good, and her experiences at the "club" are decidedly the best chapters in the book. She threw over a young officer of average tastes on account of a somewhat distant past, notwithstanding that she loved him and that her "mission" to him was meeting with greater success than her efforts in Stepney. Ultimately she married a man as strenuous as herself, though less self-absorbed, a union which the reader is left to suppose was a complete success. Miss Bottomo has some grasp of life and its true interpretation, but her minor characters, especially the women, are vulgar and unprepossessing, and she must rid herself of the disagreeable impression that it is impossible, or at least unusual, for a woman to pursue the study of art in Paris without the occurrence of "incidents."

The Mystery of the Royal Mail. By B. L. Farjeon. (Hutchinson & Co.)

THIS circumstantial work appeared in serial form, and has the defects of that mode of production. For one thing, it is much too long, and the soliloquies and pauses to observe the progress of the drama might not seldom have been omitted with advantage. The necessity, too, of working up a succession of small climaxes is detrimental to the unity of a novel. But Mr. Farjeon is a good story-teller, as of old, and no doubt the woes of the heroine, forced by circumstances into a loveless marriage, and persecuted by the lover who never stirred to prevent it, will have moved the sympathies of readers who like serials. Of the mystery we will say nothing, except that it comes at the end, when we have so completely seen through the villain that there is little mystery about it. Here and there the characterization is reminiscent of Dickens, as in the case of the large and benevolent aunt and her gallant and devoted little husband, and the waif and his lame sister.

Kitty Adair. By Maude Robertson. (Heywood.)

THIS is a more ambitious work than the author's 'Glendarroch'; it shows a con-

siderable turn for the observation of female character. Kitty herself shows charm; sprightly and sympathetic, she is the opposite of the vain and hysterical woman her brother marries, and is therefore, not unnaturally, minded to try an experiment in independent life. What that experiment costs her we need not reveal; but though she pushes unconventionality to an extreme, she does not alienate any sympathy worth having. The mistake made by her lover in the identity of the man of whom he is furiously jealous seems to us rather far-fetched. Incidentally we have some appreciative descriptions of the country about Kirkby Lonsdale and in Galloway. With a little more condensation and a determined maintenance of style the author should succeed in the domestic vein.

PSYCHOLOGY AND PHILOSOPHY.

MR. GUSTAV SPILLER's book on *The Mind of Man* (Sonnenschein) contains much genuine work which, it is to be hoped, the psychological reader will not neglect because of some injudicious remarks in the preface and introduction. Psychology is not really, as the author asserts, a very new, but, on the contrary, a very old science; and to talk as if it had now to be created is provocative of a disposition to throw the book aside, especially as it is rather long. This would be an injustice, for Mr. Spiller has a sound notion of method, his general point of view is defensible, and he makes many acute observations. The method to be adopted he defines as "experimental introspection." This definition is introduced by a defence of introspection in general against the objections that have been taken to it. There is, however, nothing revolutionary here. The contention that introspection should be made as minute and systematic and, in the end, as "experimental" as possible in emulation of the methods of the natural sciences is a "Baconian" exhortation in which he has not been without precursors. And the special "experiments" he suggests are precisely such as any one with an aptitude or taste for psychology naturally performs. If he suspects that experiments of the "psychophysical" kind will have smaller results than have sometimes been hoped for we are inclined to agree with him. That "associationist" psychology is insufficient, and that what is needed to supplement it is the idea of "determination by ends," of "systematic" association in view of needs as distinguished from "atomic" association, is again a view which may be sound and which certainly is widely held; indeed, it may be described as a "note" of the reigning psychology. Merely to urge that this should be kept more definitely in view, and to work a little further on this line, does not, however, justify a claim to a part in laying anew the foundations of the science.

Some of the author's most interesting observations, indeed, are directed against all assertion of originality for individuals as distinguished from periods. No man of Newton's attainments, summing up as they did the knowledge of his age in mathematics and physics, "could have been far wrong in his surmises." It is Shakespeare's age rather than his individual genius that ought to excite our astonishment.

"Men's genius rests on the explosive instability of their time."

"From the impossibility of men being to any extent inventive, it follows directly that they must be a mirror of their times. Their restricted ability prevents their being so to speak more than moulds, casts, or shadows of something larger than themselves."

"Rational worship should be period worship, an admiration for the spirit which braced the times."

All this, however, is itself not original, even in its exaggeration; and the question occurs, Why stop at the period? Each period is the product of past history; this, again, has its antecedents in prehistoric times; and so on, till at last we come back to the whole universe as the ground of each person or thing. To return from the universe to details, there is either an inaccuracy or a new reading in one of Mr. Spiller's citations from Shakespeare. "There is no lack of rhodomontade," he says,

"in 'Hamlet.' For example, the gentle Ophelia, speaking of man, exclaims: 'How noble in reason! how infinite in faculty!' &c. This is far from being a defensible summary, and would be ridiculed if Marston had written it."

We had been under the impression that this was spoken by the Prince of Denmark and that it was rather fine. Mr. Spiller's æsthetic judgment here recalls that of George III., "Sad stuff in Shakespeare, very sad stuff!"

On Prof. J. M. Baldwin's *Fragments in Philosophy and Science* (Nimmo) we have received the following statement in a circular:—

"The essays and addresses in this volume cover a wide range of topics in the History of Philosophy and Psychology, and in the interpretation of current movements of thought. One group deals with the development of modern Experimental Psychology, and another group with various aspects of the Psychology and Philosophy of Religion. These papers represent some of the best work of the author, and should appeal both to those who know Professor Baldwin's other works and also to an audience of general readers who are interested in this class of subjects."

The present reviewer, who has had occasion to read some of Prof. Baldwin's other works, and can only give his personal impression, has found them intolerably dull. In this volume the first essay, on 'Philosophy and Life,' indicates the length to which American professors, when they are so inclined, can go in the direction of obscurantism. It opens with a series of unfair and irrelevant attacks on certain doctrines labelled 'Materialism,' 'Agnosticism,' 'Subjective Idealism,' 'Positivism,' and 'Scepticism.' The attacks take the traditional form of deductions, by an opponent, of the "Let us eat and drink" kind. Next we hear of a political doctrine that runs—horrible consequence—"to the brink of the French Revolution—of the social disintegration due to Individualism in philosophy." We cannot help asking whether the professor disapproves also of the American Revolution, of which "Individualism" was equally the principle. We do not, of course, propose to discuss here the adequacy or inadequacy of this or that doctrine. No one could well hold a brief for all the positions indiscriminately attacked; and whether "individualism," "scepticism," &c., are sound is not the question. Our point concerns the mode of attack. The animus with which it is conducted is sufficiently evident when the writer tells us that the saying, "We must love truth for truth's sake," and apart from its consequences, is rarely true at all, and "is never true in philosophy" (the italics are Prof. Baldwin's). We had noted other passages for comment, but this will perhaps suffice.

In these days, when the field of knowledge is dotted with monographic mountains, separated by yawning chasms, any writer who attempts by wide sweeps of generalization to level the field a little is worthy of attention. In *Social Institutions in their Origin, Growth, and Interconnection, Psychologically Treated* (St. Louis and Chicago, Sigma Publishing Company), Dr. D. J. Snider supplies what he regards as a psychology of institutions: the family, society, the State, religious institutions, and educational institutions. His conception of psychology

is peculiar: it is "a new Science, or Science of Sciences," to which philosophy seems subordinate (p. 612). He objects to the old rational psychology, and we agree in recognizing that the enthusiastic psychologist is reasonably irritated by an account supposed to be genetic, but really logical. The general line of argument that process "a" must be preceded by process "b," or followed by process "c," because logic demands their interconnexion, is familiar enough and troublesome enough to psychologists. But does not our author himself use the method he derides? He builds up the family from "three fundamental passions": "sexuality, love, and jealousy." These are "primarily monogamous." And thus "the original psychical nature of man drives him towards monogamy" (p. 128). If this be psychology at all it is surely of the "rational" order. If the Hegelian left tends to mere dialectics and scepticism, as the author says, the Hegelian right tends to vague generalization, with concepts held so loosely that, by means of constantly shifting contents, one can prove almost anything. The ideal and the actual are perpetually confused, and words like "self," "will," "freedom," are positively chameleonlike in their changing hues. On p. 320 we have, "The positive Institution is actualised Free-Will which returns and secures itself"; on p. 345, "The State is an objective and institutional counterpart of the self-knowing and self-willing Ego"; on p. 349, "Human Will makes itself actual in an Institution through willing itself; thus human Will returns to itself and confirms itself by reason of the Institution"; on p. 11, "Will is actualised in an object which is itself Will, and this is a Will which wills Will." "Freedom," or free-will, implies doing what one ought as well as doing what one wishes. On the first view it is reasonable to regard the development of institutions as necessary to freedom, but we doubt whether many will be convinced of the supreme value of institutions when the freedom which they promise is simply freedom to do one's duty. Institutional life is the one desirable thing, according to our author; even "God is supremely Free-Will, not capriciously but institutionally free" (p. 351). "God, too, must have His Institution in order to be truly free" (p. 358). "God can be free only in a free, that is, institutionally free, Church" (p. 357). And on p. 352 we learn that "religion has never existed" without "the religious Institution—indeed, can have no existence" without it, "except as a subjective affair." It is in accordance with this view that Dr. Snider places "morality" below "legality." Property, we are told, is "merely moral" until legalized (p. 340). "And the moral conscience is really a product and growth of the development of Institutions" (p. 156). It would seem from such conceptions that the author is logically driven to collectivism on the most completely organized scale, for we might suppose that the State would become completely Socialistic when most completely organized; but this is not his view. He regards Socialism as a reversion, and believes in political equality with much economic freedom. Evolution, with him, is not the complete process of cosmic change, but only the third step in a series commencing with a positive stage, followed by a negative one, and passing onwards to the third or evolutionary stage. But, whilst we hold that nomenclature such as the above is inadvisable and sometimes misleading, it cannot wholly detract from the very interesting accounts of varying stages which the family, the State, and religious institutions have passed through, though we question the fruitfulness of an attempt to deduce these from psychological fundamentals, unless, at the same time, the shifting content of the psychological concepts is duly recognized. Though, as we have

before pointed out, the author wishes us to be supremely institutional, he seems here and there to recognize the dangers of complete organization:—

"Externally Society has this mechanical aspect and the individual working in it can be reduced to a machine; indeed, instead of feeding the machine, he can be fed into the machine and consumed" (p. 172).

JUVENILE BOOKS.

FROM MESSRS. Blackie & Son we have received a brace of warlike stories. In *With the British Legion* Mr. G. A. Henty is circumstantial as ever in dealing with the Carlist war in the thirties, and the ill-fated though gallant legion under Sir De Lacy Evans. Mr. Henty has succeeded in relieving this rather squalid chapter of history with the thrilling adventures of the inevitable British boy. Thrice does the hero escape from captivity and three times from death. He rescues a Spanish lady from the murderous hands of Cabrera; he saves Madrid by a bold stratagem from capitulation to Don Carlos; he delivers the two queens when kidnapped by intriguing partisans.

Under the Spangled Banner, by Capt. F. S. Brereton, sets forth the adventures of a young Englishman who finds himself in Cuba at the outbreak of the late Spanish-American war, and throws in his lot with the United States forces. The author has a pretty fancy for exciting incidents, and holds the scales with tolerable impartiality between the gallant Yankees and their equally gallant antagonists. When the former had outgrown the amateurishness they showed in their early arrangements their material superiority gave the enemy no chance. The story is vividly told. Incidentally we have a glimpse of President Roosevelt in his military aspect.

A Lost Leader: a Tale of Restoration Days. By Dorothea Townshend. (S.P.C.K.)—The title character is General Harrison, Fifth Monarchy Man and regicide, who, of course, is soon lost, though his influence, salutary in spite of his fanaticism, continues to direct his nephew, who becomes a fugitive on suspicion of treason. The scene of most of the story lies in Hunstanton and its neighbourhood, the historical incidents and characters are drawn from contemporary authorities, and altogether the work is well conceived and well written. It is suitable for adults and elder children.

The Boy's Book of Battles, by Herbert Cadett (Pearson), is vigorously written, and embraces most British engagements from the battle of Kandahar to the siege of the Pekin Legations. There is a little too much "zip," and "crack," and "boom," and "bang" for our taste. But the different achievements of civilized valour (such an incident as the immortal rescue of the wounded from the blazing hospital at Rorke's Drift, for instance) are clearly, if not elegantly recorded, while due justice is done to such wild champions as the Zulu and the Dervish, the Afghan and the Matabele. The story of the late war in Africa is fragmentary, but fairly impartial in tone.

The Peril Finders, by G. Manville Fenn (S.P.C.K.), is a story of travel through the deserts and mountains of the south-west of the United States in search of a vast treasure. Rattlesnakes, bears, drought, and mounted Indians make things lively for the reader and the travellers, of whom the most prominent are two fine, manly English boys and a sagacious American. The value of discipline, pluck, and patience is enforced by incidents rather than homilies; the shooting of Indians is very properly regarded as a painful necessity; and fruit farming is found preferable to scouring the wilds in search of gold, notwithstanding the

healthfulness of such wanderings. There are, however, too many pages—507 to wit—due to too much conversation.

The New Pupil: a School Story. By Raymond Jaegers. (Macmillan & Co.)—All schoolgirls, governesses, and mistresses, at least of boarding-schools, should make the acquaintance of Miss Pollie Quebe (pronounced Quebee), who is introduced as a wild, headstrong pickle of thirteen, devoid of the slightest idea of discipline or self-control, but endowed with an affectionate and honest disposition. Several amusing episodes occur during the process of her civilization, which is not carried too far. Fräulein Friederichs, her head mistress, is an interesting character, some of whose methods are worthy of consideration. How true it is that "when one is still feeling very sorry and ashamed even a green parrot cannot comfort altogether"! The illustrations, by Gertrude D. Hammond, are well above the average.

Chubby: a Nuisance, by Mrs. H. H. Penrose (Longmans & Co.), is a delightful creation, who, like many another hero of juvenile fiction, will probably give even greater pleasure to elder than to contemporary readers. With all respect to Mrs. Penrose's intimate knowledge of the model from whom he is drawn, we cannot but think that Chubby is abnormally clever for a baby of four. But he is commendably free from any touch of unhealthy sentimentality, a reproach which too often attaches to the story-book prodigy who is misunderstood and dies young. His pranks and adventures, though, as we say, rather above his years, or months, are nevertheless childlike and natural enough in themselves, and there is a note of gaiety running through his short history which successfully dominates the pathos of his circumstances. Chubby's relations with his grandmother and those who befriend him are entirely satisfactory, and the illustrations do much to enhance the charm of this study of child-life.

In *The Diamond Seekers*, by Ernest Glanville (Blackie), we have a book of adventure for boys. The author knows his South Africa, and the perils and achievements of the public-school boy, Mark Clinton, and the poacher whom he befriends and who does him yeoman's service in return, are vividly described. The young reader will have his fill of dangerous incident, and the local colouring is all that can be desired.

The Doll-Man's Gift. By Harry A. James. (Newnes.)—The story of the Doll-Man and the lucky pippin, which concludes with the conventional union of a prince and a peasant girl, is full of quaintness and originality, and is told with the simplicity and freshness of style which characterize all Mr. James's fairy stories. Ladykin's adventures as a little girl at the fair, the pleasant and kindly figure of her father, and her intercourse with her beloved pippin tree are all charmingly described. She herself is a dainty little person, whom it has pleased the author to place in a medieval setting, of which the illustrations are prettily suggestive.

A Brave Little Cousin and The House at Brambling Minster. By Bessie Marchant (Mrs. J. A. Comfort). (S.P.C.K.)—The first story gives an interesting sketch of life on a mixed run up country in Queensland. Ursula Giffard finds five boy cousins when she comes to her uncle after her father's death in New Zealand. Circumstances oblige her to help the two youngest boys to do the work of the run, and she consequently has opportunities of displaying courage in perils from flood, fire, and horse stealers, and wins her reward, while the elder boys, who run away to the gold-diggings, earn exemplary punishment. The second story is a spirited romp from beginning to end, with just a seasoning of

healthy seriousness. It is fit for young children, and yet will amuse persons of any age. The "House" is supposed to be haunted, and the vicinity boasts of some open-air ghosts, but the Jerrold children and their two cousins go in for psychical research so effectively as to upset the popular theory.

Little White Barbara, by Eleanor March, is an imitation of 'Little Black Sambo,' but a pretty good one: altogether a creditable addition to the "Dumpy Books for Children" (Grant Richards).

Mr. G. A. Henty is in his usual good form on the crushing of the Dervish power. *With Kitchener in the Soudan* (Blackie) is the title under which he describes the adventures of a gallant youth of the usual type, who, as interpreter in the Intelligence Department of the Egyptian army, attains a high position, and, among other successful feats, enters the Dervish camp at Metemeh, and makes a marvellous escape. So deserving is the hero that the author makes him eventually the heir to a marquise, which is on old-fashioned lines. It is superfluous to say that the tale is excellently told.

Messrs. Dent & Co. send us *The Adventures of Don Quixote of La Mancha*, considerably abridged for the use of young people. The translation appears to be based on Motteux. The volume is handsomely printed, and illustrated by Mr. W. H. Robinson with clever cuts that, unfortunately, have little or nothing Spanish about them. The short introduction by an anonymous editor is full of irritating small mistakes. For instance, he says that the school of Lopez de Hajas was at Alcalá. A more serious error is contained in his identification of Avellaneda with Lope de Vega. The young should not be troubled with difficult problems of literary history, but, at any rate, an hypothesis that has met with little support had better not be put before them.

The Will and Way, by C. E. Mallandaine (S.P.C.K.), is an obtrusively religious, or, to be more precise, a denominational story of the tract type, but, in spite of some crudities, a good specimen of its kind. The son of a criminal, under the influence of his girl playmate, a bookstall, the Established Church, and the army, becomes a cavalry riding-master, and marries the said playmate, who has acquired the requisite amount of refinement in domestic service.

Only a Kitten. By E. Mildred Sellon. (Fisher Unwin.)—The intention of these little stories, as the author explains in her modest preface, is to imbue the young readers into whose hands they may fall with the same consideration for the feelings of dumb creatures which she entertains so keenly herself. The object is excellent, and the stories, which are prettily written, should aid in advancing it, especially where the treatment of dogs, cats, and other domestic animals is concerned. It is to be doubted, however, whether the mild if persistent attacks upon the cruelty of sport embodied in several of these highly moral tales will carry much weight with the average British schoolboy.

The Fairclough Family (Blackie), by Mrs. Henry Clarke, is a good gift-book for girls. A story of domestic life and love, its quiet tenor has nothing of dullness. The characters are lifelike and definite, and when we say that, in spite of the modern setting, there is just a suggestion of Jane Austen about it, we are paying it not too high a compliment. It is not without an element of tragedy, but the hero and heroine have honest hearts, and there is no bitter aftermath of trouble.

Another Man's Money, by David Lyall (Religious Tract Society), contains two stories, both in a Scottish setting, somewhat homiletic, yet not devoid of the charm which the best Scottish character affords to novelists.

Yule's Book, I. (Simpkin & Marshall), has already won, says the author, the approval of a competently youthful critic. The illustrations and verses are not so elaborately clever as many aimed at children nowadays, but since they show verve, if deficient in technique, they may well please the nursery.

A Dog Day, by Walter Emanuel, pictured by Cecil Aldin (Heinemann), is a large, slim booklet containing eight-and-twenty full-page drawings by Mr. Cecil Aldin. Each of them has a few lines of facetious letterpress. The pictures are pleasing, and represent amusing episodes in the daily life of a mongrel fox-terrier puppy.

OUR LIBRARY TABLE.

A NEW and attractive edition of *Aylwin* (Hurst & Blackett) contains illustrations of the scenes of the book. Many readers will recognize the generally excellent reproductions here of some of the beauties of Wales, such as the Swallow Falls and the Pass of Llanberis, with its winding road. But we have also two scenes in colour representing the dancing academies of Shuri Lovell and of Rhona Boswell, and a hint of glorious pictures not unknown in the illustration of D'Arcy's studio. There is a new introduction, too, which refers to the wealth of interesting comment already gathering round the story in *Notes and Queries* and elsewhere. It includes an arresting page on Hamlet which adumbrates an essay with tantalizing brevity, and ends characteristically with a scientific note. Such a note we could wish more frequent in the writers of to-day who take human life seriously, for the spiritual and scientific trends of mind are not necessarily at war, "as dull fools suppose." Science does not, or should not, destroy "the Renaissance of Wonder"; she has suffered from inadequate exponents, and is still burdened with a past of over-confidence and over-statement. The portrait of the author which figures as a frontispiece brings out that freshness and brightness which are well known to old friends, and ever winning new ones.

MR. EDWARD ARNOLD publishes in two volumes *Recollections of a Diplomatist*, by Sir Horace Rumbold, a work which will be found of interest. Although the daily papers have reprinted the best of the stories, portions of his book have still a personal value which is historical as well as social. The part, for example, which has been played in European affairs by Princess Metternich, daughter-in-law of the Austrian Chancellor and wife of the ambassador, makes Sir Horace Rumbold's admirable character-description of her well worth a permanent form:—

"When I was introduced to Princesse Pauline at Dresden, she was *la plus jolie laide* (we have no rendering for this in English) it was possible to imagine. Fine dark eyes, sparkling with wit and intelligence, very pretty hair, a figure the most perfectly graceful—tall, slight, and thorough-bred, shapely hands and feet, and, to crown all, *le plus grand air du monde*—more than carried off the irregular features, which made her say of herself: '*Je suis le singe à la mode*.' A supreme instinct of elegance, bordering on genius, well entitled her to rank among the leading artistic influences of the age, even though the novel departures in dress and manner, and the freedom of speech she occasionally indulged in, may have led to regrettable eccentricities of style and taste on the part of too many of her would-be imitators. That which, in her, was the exuberance of invention and fancy, the spontaneous outcome of a temper the most vivacious and original, too easily degenerated with them into sheer vulgarity or caricature. It may perhaps be granted that the models she held up to the town were not always formed on the most approved canons of art, but it would be hard to hold her in any way answerable for the offences against good taste of those who, in their clumsy efforts to copy, simply parodied her. Like a comet she was at times fantastic in her course, but as a comet, too, brilliant

and splendid, and of a lustre beyond compare in the firmament of fashion. She is certainly not to blame if the trumpety stars which she crossed in her path went gyrating after her in such painfully erratic style. Those only who know her well can say how straight and fearless has been her course through life; how great her devotion to that most charming of men, her husband; and can testify to her faithfulness to her friends, her downright sincerity and dislike of all humbug, her sound judgment when not carried away by passion or prejudice."

There are not many such passages in the book, but there are a few others which will be noted by the critical reader. On the other hand, as in most such gossiping volumes of recollections there are a good many blunders in the volumes. At p. 63 in vol. i. Lord Normanby is made to succeed Lord Cowley in Paris. The name of Mr. Spencer Cowper is rightly printed in one passage, but in another a comma appears between his two names, and makes him into two unknown people, although Lord Spencer and Lord Cowper may be suggested to the reader's mind. The name of the family of La Ferronnays, as well known in England as in France, is misspelt La Ferronnays. "Hippy Damer" is explained in a note to have been "Lionel Seymour Damer, afterwards fourth Earl of Portarlington." It would have been more accurate to call him by the name of Dawson-Damer. He was, as a fact, the well-known Col. Dawson-Damer, M.P. On the other hand, Sir Horace Rumbold is often right when his general public will think him wrong, as, for instance, when he alludes to the present King of Greece as "Prince William of Denmark." The king's name of George is now so universally known and he has reigned so long that it is difficult to remember that it was by his other name of William that he was called until he ascended the Hellenic throne. We are sorry that, writing as he did in 1873, Sir Horace Rumbold should not have struck out in the careful revision which he has otherwise given to the book his disagreeable remark about the Americans of the United States of December 2nd, 1861, at the time of the Trent affair:—

"News received here yesterday by the Persia makes me fear that they may knock under; we should lose a splendid opportunity of giving them the lesson they so richly deserve."

Such a frame of mind is best forgotten, and such passages do harm. The general sentiment of England at the time of the unwarrantable act which the United States disowned was one of sincere desire that peace might be maintained. The index is far from complete.

M. VANDAL publishes, through MM. Plon-Nourrit, the first volume of the most important work of his historic life, *L'Avènement de Bonaparte*, dealing in the present part with Brumaire. In his introduction M. Vandal attains to the noblest heights of history, and a finer fragment has not been written; but it consists only of eight pages, and it is hardly a hostile criticism to say that the rest of the volume, though interesting, fresh, and excellent, falls far short of these eloquent paragraphs.

We shall be able to describe with more completeness M. Vandal's position with regard to Bonaparte when we have before us his account of the Consulate. This first volume, which deals with the conception and execution of the plot, is necessarily more confused and more anecdotic than the volumes on the Consulate will be. Bonaparte in its pages reminds us more of Napoleon III., or perhaps we should say of Morny, and, on the other side, of Cataline, than he does either of the incomparable general or the great administrator as which he now figures before the world. He is above all the Corsican liar, full of easy Southern confidence in his star, and engaged on making himself the man, at one and the same time, of the Royalists and of the remaining Terrorists of the Revolution. Barras was to be destroyed either because he was not "pure" or because his Government was inefficient, or else, again,

because he stood in the way of a Royalist revolution. But the coalition against the Directorate was as unsavoury as was the Directorate itself. M. Vandal asserts that much money was employed in bribery, but he does not show whence the money came, though he evidently thinks that it was from the financiers whose interests were assailed by the taxation of the Directorate.

The anecdotic part of the present volume is full of interest. The account of the Republican banquet, given some sixty hours before the *coup d'état*, by the elected bodies of the Republic, to Generals Bonaparte and Moreau in the ex-church of Ste. Sulpice, then the Temple of Victory, is fresh, because largely based on War Office papers which have not previously been used. It is striking to think of that Kosciuszko, at whose "fall" "freedom" was to shriek, dining in a church to celebrate the Republican virtues of Bonaparte, they being the guests of the bodies which two days and a half later Bonaparte was to trample into dirt. Another portion of the story which will be new to many is the account of the manner in which the charms of Joséphine were used by the conspirators, not only, as we knew from the memoirs of Barras, to quiet the most powerful of the Directors, but also to win another of them—Gohier. It is useless, in face of the fresh facts produced and the old facts brought together here, for Napoleonic readers to dismiss Barras as a liar. The woman who could allow herself to be made use of to lure one Director to the Bonaparte house on the morning of Brumaire is the same woman that Barras describes as visiting him at his country place two days after Brumaire, when the final success of the conspiracy was in her opinion not yet absolutely assured.

A *Garland of Love* is a dainty and daintily printed selection of posy-ring mottoes on which we may congratulate Mr. A. L. Humphreys, both as collector and publisher. The best of them show the charm and quaintness of choice poetry, while all are, as the preface says, "just innocent pretty things to which we might well return" when the world is tired of smart slang and the other "giddy parerga" of a half-educated age.

Aurora Leigh, and other Poems, by E. B. Browning, is out in the "Oxford Miniature Edition" (Frowde), a triumph of graceful compactness.

In Messrs. Macmillan's "Illustrated Pocket Classics" *Our Village*, *Pride and Prejudice*, and *Sense and Sensibility* make a welcome appearance.—*Mansfield Park* and *Northanger Abbey* have been added to Mr. Brimley Johnson's neat "Hampshire Edition" of Jane Austen.

It was a good idea of Messrs. Nelson to publish *Tom Burke of "Ours"* in their "New Century Library." *The Last Days of Pompeii*, chosen for the same series, is a commonplace selection.

MESSRS. TREHERNE & Co. send us *Westward Ho!* in red cloth and green leather, which is the latest issue of their "Coronation Series." It should hold its own well, for it is nicely got up though remarkably cheap.

We have on our table *Studies in United States History*, by S. M. Riggs (Ginn).—*The Messenian Wars*, by H. W. Auden (Blackwood).—*Contes et Préceptes*, by L. Charleville, with Notes by F. B. Kirkman (Black).—*Macbeth*, edited with Notes by G. Smith (Dent).—*The Sisters of Trenton Manse*, by F. Witts (S.S.U.).—*Pluck and Buttons*, by J. S. Winter (Bristol, Arrowsmith).—*Set to Partners*, by G. Warden (Digby & Long).—*The Little Brown House*, by A. J. Graves (S.S.U.).—*Sketches from Paris*, by Betty F. (Sands).—*The Heart of Youth*, by M. E. Winchester (Digby & Long).—*Lord Shaftesbury*, by R. E. Pengelly (S.S.U.).—*The Story of a Scout*, by J. Finnemore (Pearson).—*In the Day of His Power*, by F. Witts

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THE GOWRIE ARMS AND THE GOWRIE
CONSPIRACY.

November 8th, 1902.

IN an appendix to my 'James VI. and the Gowrie Mystery' something is said of a device left by the Earl of Gowrie in a dancing school at Padua. It represented a "blackamoor" pointing a sword at a crown, and was sent home to King James. Gowrie was reported to have said at Padua that it indicated, in *umbra*, a secret design. Now, on a late seal of this earl a figure in his livery, hand on sword, salutes a crown hung in air, and utters the words "Tibi soli," "For thee alone." That figure is not known to occur on Ruthven seals before about 1597. But Lord Ruthven kindly sends me a photograph of a stone taken, I think, from his ancestral house of Freeland, in which the figure of the man saluting the crown and the words "Tibi soli" do occur, the date being 1587, when William, third Earl of Gowrie, was a young boy.

It seems to follow that the device was already part of the Ruthven arms, perhaps an addition granted by James III., as has been suggested. But this figure of a white man, with sheathed sword, is not identical with the device left at Padua by Gowrie—a "blackamoor" with drawn sword pointed towards the crown—whether Gowrie did or did not say that this device

indicated a concealed design. It is sure, however, that the words "Tibi soli" indicate no royal pretensions of Gowrie himself, who (contrary to Bishop Burnet's opinion) had quite certainly no such claims. A. LANG.

B. F. STEVENS'S 'CATALOGUE INDEX.'

I SHALL be glad if you will permit me to correct one or two points in your announcement as to the early completion of the late B. F. Stevens's 'Catalogue Index of Manuscripts in the Archives of England, France, Holland, and Spain relating to America, 1763 to 1783.'

This index is compiled in three divisions (in each of which all of the 161,000 documents enumerated are cited) as follows:—

1. A Catalogue in fifty volumes of the documents by short titles in the order in which they exist in the Public Record Office of England, British Museum, Royal Institution, the French Foreign, Marine, and War Offices, the Dutch Rijks, and Huis Archives, the Spanish Archives in Alcalá, Seville, and Simancas, and in the collections of Lords Abergavenny, Auckland, Carlisle, Dartmouth, Germain, Lansdowne, &c.
2. A Chronological Index in 100 volumes with a description of each document.
3. An Alphabetical Index in thirty volumes by authors and receivers; and where no writer is named, then by the subject-matter.

The whole work therefore consists of 180 closely written folio volumes, and as it is in manuscript only one copy exists.

The Index itself, as described above, will not be "issued" in the ordinary acceptation of the term, but the "Introduction," which Mr. Stevens wrote shortly before his death, and which gives a full account of the growth of his scheme, will be issued in a limited edition as an appendix to the privately printed memoir which you announce. HENRY J. BROWN.

THE VISCONTI OF ROME IN 'MORTE ARTHURE.'

IN shaping some observations, intended for my friends in *Notes and Queries*, concerning a Charles IV. motive in the Italian journey and coronation episodes of the alliterative 'Morte Arthure,'* I was led to scrutinize once more certain passages of which a latent significance had for some time back seemed likely to reveal itself. Early in the poem we hear of 'the Viscountes of Rome' who "at Viterbe" has oppressed a pilgrim passing "by the Pounte Tremble" (ll. 325-7). "He was in Tuskayne that tyme" (l. 328), says the poem. The pilgrim is the Welsh king who, in the series of vows which count for so much in 'Morte Arthure,' pledges himself to single battle with the insulting viscount (ll. 330-3). This is prominent and early among the vows, and the hour of its fulfilment comes when the emperor has his "Romayne" in battle array, the viscount commanding in the van:—

Buschez in the avawmeweade the vescounte of Rome
 Fro Viterbe to Venay the valyante knyghtez;
 Dressed up dreffully the dragone of golde,
 With egles alover enamelede of sable.—LI. 2024-7.

Troops of "Duchemen" are part of the army (l. 2030). The Welsh king spies the Roman leader, and, hailing him as "Viscownte of Valewnc" (l. 2047), challenges and rides at him. Here the poet considerably describes the arms of the "viscownte valiente":—

He drisseid in a derfe schelde endenttyd with sable,
 With a dragone engowcheide dreffull to schewe;
 Devorant a dolfyn with dolfail lates.—LI. 2052-4.

Needless to say the Welsh king's vow is accomplished; he "venquyste the viscownte" (l. 2065). Subsequent lines about "Lumbardye" (l. 2406), the "tyrauntez of Tuskayn" (l. 2408), and the protection of the Pope's lands (l. 2410) indirectly

emphasize the probability that this lieutenant of the emperor was no friend of the Pope. Arthur's Romeward march lies in the viscount's lands (l. 3167).

So many historical identifications being already established through heraldry and contemporary record (*Notes and Queries*, August 30th, *Antiquary*, August number), I thought the viscount should be recognizable. Evidently he was an important personage, else he had not been placed so prominently in the vows. His overthrow opens the final battle with the emperor, and is the first literal accomplishment of a vow. His geography is wholly Italian. "Pounte Tremble" is, of course, Pontremoli; and—just as "Pawnc" (l. 3140) is Pallanza and "Plesaunce" (l. 3140) is Piacenza—the "Valewnc" of the viscount is Valenza on the Po, in Alessandria. Can we not now discover this victim of the Welsh king's vow? Arthur's Italian journey finds details for its model and suggestion in the coronation expedition of Charles IV. in 1354-5. To that time let us turn in search of this military ally of the emperor, this soldier who wielded oppressive power between Pontremoli and Viterbo, who was viscount indiscriminately of Rome and of Valenza, who led the imperial troops and reared the imperial banner, and who bore himself for arms a dragon, anguished (i.e., throttled, as it were, and writhing—see 'Oxford Dictionary' under "anguish"), devouring a dolphin. The answering figure comes: for "the viscount" read "the Visconti," and the identification is about as perfect as reason can require. These lords of Milan were oppressive and aggressive masters of Lombardy and great part of Tuscany (Hallam's 'Middle Ages,' chap. iii. part ii.)—"in quorum conspectu nunc tota Italia silet" (Muratori, 'Rerum Italicarum Scriptores,' xvi. 269). When Giovanni Visconti died in 1354 his possessions included Pontremoli and Alessandria (Corio, 'L'Historia di Milano,' 1554, fo. 229^b), which fell to his nephews Matteo, Bernabo, and Galeazzo (secondo) Visconti. To their immense power in North Italy—as is well known, and as Villani, Corio, and later Gregorovius have told—Charles IV. owed his coronation. They were his guards and conductors through a hostile Italy to Rome. His troops were mainly Italian, although there was a strong German contingent.

"From Viterbo to Venice" pretty exactly expressed the sphere of the Visconti, who were a power and a terror from Piedmont and the Venetian border on the north to Tuscany, the Marches, and Umbria on the south (Corio, fo. 229). "The vassals of the Visconti escorted him," says Gregorovius, describing the march of Charles IV. in 1355, as Lombardy and Tuscany "advanced to Rome under the imperial banner" ('Rome in the Middle Ages,' trans. Hamilton, 1898, vi. 381-3). In so saying Gregorovius echoes with a difference the words of Corio, a partisan of the Visconti, three hundred and fifty years ago (Corio, 230). Charles, in 1355, made the Visconti vicars of the Empire. In particular Galeazzo received the vicariate of Como, Asti, Vercelli, Novara, and Alessandria (Corio, fo. 230^b), the last named doubtless covering Valenza. In charters, e.g., of 1361, we find the style "Galeaz Vicecomes Mediol., &c., Imperialis Vicarius generalis" (Corio, 234^b). By right of office the vicars raised the ensign of the Empire when they took the field (M. Villani, 'Cronica,' vi. cap. 60, vii. cap. 23, 26). The assistance of the Visconti to the Emperor Charles on the somewhat brief occasion of 1355 was not more marked than their constancy of hostility at almost all times to the Pope. All the local and political elements of identification for an historical prototype of the lieutenant of the Emperor Lucius therefore unite in Galeazzo secondo. There remains the heraldry. The Visconti arms were a serpent in pale, wavy, vorant a child (Woodward's 'Heraldry,' 247, plate xxvii.); described (as a crest) in the sixteenth century by Paulus

* There is no such journey or baulked coronation in Geoffrey of Monmouth.

† The sable eagle and field of gold were the imperial arms: Or, a double-headed eagle displayed sable (Woodward's 'Heraldry,' 1892, 245, 509). The dragon in this passage denotes the banner itself, the imperial standard being described in 1214 as "aquilam deauratam super draconem pendentem" (*ibid.*, 655).

Jovius, "auritam scilicet Viperam complicatis spiris minaciter a cono cassidis erectam et puerum passis manibus devorantem" ('Vitæ Illustrium Virorum,' ed. 1578, prefatio). Here is the viper known to Dante and many another Italian author, the *tortilis anguis* which occasioned the family's epithet of *anguiger*, and which, according to Paulus Jovius, formed part of the heraldry of Galeazzo's tomb. There were people who said that this viper came from the dragon which, according to the legend, embraced the mother of Alexander the Great ('Illustr. Vir.,' pref.). Compare this great Visconti snake, this crested and eared serpent (seen in the portraits of Galeazzo primo and Luchino Visconti in the work last cited), wriggling and devouring a child, with the viscount's dragon, writhing and devouring a dolphin. In spite of the changes, the generic identification is conspicuous. The viscount's dragon is only the Visconti viper differenced; and even the dolphin may be explained. "Dolphyn" was an old spelling of dauphin. Otherwise, it might heraldically denote the Dauphin. In 1360 the son of Galeazzo Visconti had married the sister of the Dauphin of France, actual or virtual regent of that kingdom from and after 1356. Visconti paid high for this honour; it meant, they said, many thousands of florins towards the ransom of King John. The match, induced by the financial necessities of France, was, as Hallam vouchers, reckoned by the French a national humiliation. King John, says Villani, a witness hostile to the Visconti, "sold his own flesh" ('Cronica,' ix. cap. 103). The viper was swallowing the dauphin. It was, however, a fine stroke of matrimonial diplomacy for the Visconti, and has helped to solve the riddle of the Syre of Melane (ll. 3134-49) and Viscount of Rome.

G. N.

AN EARLY IRISH SERVICE-BOOK.

Bardwell Rectory, Bury St. Edmunds, Nov. 10th, 1902.

I HAVE received a letter from Prof. Wilhelm Meyer, of the University of Göttingen, announcing that he has discovered at Turin twelve pages of a seventh or eighth century Irish MS. service-book corresponding closely to the Antiphony of Bangor. He hopes to publish them in the *Nachrichten der Göttingen Akademie*.

I must not go into details, but the discovery of a large Celtic fragment is so rare and interesting an event, and so few people in this country have a chance of seeing the *Göttingen Nachrichten*, that you may think it worth room to have attention called to the discovery in your columns.

F. E. WARREN.

SALE.

MESSRS. SOTHEY, WILKINSON & HODGE sold last week the following books, the property of the late Mr. G. I. Ellis: *Cosmographie Introductio*, Argent., 1509, 27l. Apianus, *Astronomicum Cæsarum*, Ingolst., 1540, 19l. Autograph Letter of Keats to Fanny Brawne, 42l. 10s. Earl of Strafford, Autograph Letter, 1631, 38l. Bacon's *Essays*, 1613, 16l. Beaumont and Fletcher, 1647 (defective), 25l. Boetius, *Consolatio Philosophiæ*, Ghendit, 1485, 22l. 10s. Bouchardon, *Cris de Paris*, 1737-46, 26l. 10s. W. Bourne, *Treasure for Travelers*, 1578, 22l. H. Broughton, *Concent of Scripture*, large paper, 1590, 20l. Browning, *Dramatic Romances and Legends*, bound by D. Cockerell, Vale Press, 1899, 30l. Chaucer, *Godfray*, 1532, 38l.; the same, 1561, 32l. Cicero, *Orationes*, MS. on vellum, illuminated, Sec. XV., 30l. Dante, 1529, 25l. 10s. Dr. Donne's *Poems*, 1632, contemporary MS., 51l. Dugdale's *Warwickshire*, 1730, large paper, 25l.; *Monasticon* and *St. Paul's*, 1817-30, 46l. Dürer's *Life of the Virgin*, 1511, 26l. 5s. *Evangelistarium Græcum*, MS., Sec. XII., 79l. *Garrickiana*, 190 rare prints, 20l. *Gentleman's Magazine*, 223 vols.,

27l. 5s. *Letters and Documents of Lord Heathfield*, Governor of Gibraltar, 1782, &c., 56l. Gould's *Birds of Australia*, 1848-69, 126l. Gower's *Confessio*, Berthelet, 1554, 21l. Gyraldus, *De Deis Gentium*, with arms of Edward VI., 1548, 28l. Herrick's *Hesperides*, 1648, 59l. Hours of the B.V.M. for the Use of Orleans, Paris, Verard, 1504, 108l. Higden's *Polychronicon*, Treveris, 1527, 54l. Horæ B.V.M., illuminated MS. on vellum, Sec. XV., 15 miniatures, 120l. Horæ ad Usam Parisiensem, printed upon vellum (1500-21), 37l.

Literary Gossip.

MR. HENRY FROWDE is publishing immediately an accurate reprint, retaining the original spelling and punctuation, of "the fourth impression, much enlarged," of 'Manchester al Mondo.' The first authorized edition was published in 1633, the second in 1635, and the third in 1636. The fourth impression—that of 1638-9—like that of 1636, contains, despite the statement of the title, no additions whatever. It has been selected for reprint as the last published during the author's lifetime, and as presumably containing his final text. It is believed that the only edition published since 1690 is that (in miniature) of Mr. J. E. Bailey, of Manchester (Pickering, 1880), with revised text, translation of Latin quotations, brief notes, and a full life and bibliography. The text only of Mr. Bailey's edition was reprinted by Messrs. Rivington in 'The Little Book of Death and Rest Eternal,' published in 1899. The present *litteratim* reprint of the book aims at reproducing it as it left the author's hands, in the final form in which he wished it to go forth as his Address to the World.

THE first Earl of Manchester—the author of this book—died in 1692 at the age of about eighty years. He held many of the chief offices of State under James I. and Charles I., and was the colleague of Bacon and the successor of Coke. It fell to his lot as Chief Justice to award execution to Sir Walter Raleigh. He writes in his will printed by Mr. Bailey: "To the World I leave a legacie of Papers, those Contemplations Mortis et Immortalitatis"; and this reprint may serve to show that posterity has not been unmindful of its debt.

MESSRS. SMITH, ELDER & Co. are publishing a new work by the Rev. W. H. Fitchett, entitled 'Nelson and his Captains: Sketches of Famous Seamen.' Besides a character-study of Nelson and a chapter on the men of his school the volume will contain biographical sketches of his chief captains: Sir Edward Berry, Sir Thomas Troubridge, Capt. Edward Riou, Sir Henry Blackwood, Sir Benjamin Hallowell (Carew), Sir Alex. Ball, Sir James Saumarez, Sir William Parker, Sir Edward Pellew (Lord Exmouth), Sir Thomas Foley, and Sir Thomas Masterman Hardy. There will be twelve portraits and a facsimile reproduction of a hitherto unpublished letter of considerable interest from Capt. Riou, of the *Guardian*, to the Admiralty on the wreck of that ship.

NEXT week Messrs. Blackwood & Sons will issue Mr. Conrad's new book 'Youth: a Narrative, and Two other Stories.' The two other stories are 'The Heart of Darkness' and 'The End of the

Tether,' and all three have appeared in *Blackwood*.

'DOVE DALE REVISITED' by a well-known figure, "The Amateur Angler," together with other holiday and angling sketches, will be published by Messrs. Sampson Low and Co., as might be expected. The gossip and sportsman who can write and has long experience is too rare, and we hope that the Amateur Angler will give us yet many more valuable professional hints with that pleasant touch of the open air which besseems a disciple of Izaak Walton.

A WORK of considerable local importance is promised by Messrs. Gowans & Gray, of Glasgow. It is entitled 'The History of the Lord Provosts of Glasgow, 1833-1902.' The foundation of the book was laid by Mr. John Tweed, who published sketches of the Lord Provosts of Glasgow down to 1833. The same publishers have in preparation a book on 'Keats and his Circle,' by Mr. H. C. Shelley, the war correspondent and lecturer, who has just left London to start a new paper in South Africa, and is, we think, best known as a photographic expert.

MR. GARDNER, of Paisley, announces the forthcoming publication of two rather interesting works. The first is an edition of 'The British Apollo,' a kind of humorous predecessor of *Notes and Queries*, which was issued twice a week from February, 1708, to March, 1711. The coming reprint has been edited by the late Mr. G. W. Niven, a Greenock bookseller, and the book will now have a preface by Dr. Hugh Macmillan. The second work is a study of Schleiermacher as philosopher, preacher, and statesman by Mr. Robert Munro, B.D. This was being prepared for Prof. Knight's 'Philosophical Classics' when the publishers decided to discontinue the series.

AMONG the newspapers which have mentioned our allusion of last week to the correctness of the phrase "Prime Minister" as compared with "Premier" is the *Westminster*, which has fished up some precedents of various times for "Premier." But the point surely is that, with its literary turn, the *Westminster* must be well aware that the highest authorities who have discussed the question have always indicated the strongest preference for the phrases "the Minister," "the First Minister," and "the Prime Minister," as against "the Premier." Amongst moderns, the opinion of Beaconsfield, of Gladstone, and of Sir William Harcourt upon the point is well known.

THE use last week in the House of Commons by Sir Henry Campbell-Bannerman of the phrase "tête montée" has led to statements in the newspapers to the effect that this is French for the American "swelled head." There is no foundation for this suggestion except that some persons in England have in very recent years quoted the phrase in that sense. Such use is entirely unknown to France. "Tête montée" is not accepted by Littré as being French, although "se monter la tête" is a phrase well known in France, but it is used for a particular form of excited obstinacy on a given point which has nothing in common with "swelled head" or any idea of being "too big for one's

boots." The latest view is that, since the publication of Littré, "tête montée" has become French. The second of the two words is used as it is in the "rising" of milk when it boils over. So that "tête montée" is a phrase which has in it elements not only of personal intellectual pride, but also of sudden movement and even of anger.

MR. HENNIKER HEATON, M.P., will contribute to the next number of the *Magazine of Commerce* an article advocating the State control and cheapening of the cable service between England and the colonies.

THE REV. W. TUCKWELL, a high authority on academic wit, writes:—

"I am afraid that 'Duc nigras pecudes' is much older than Mansel. It was quoted in New College Common Room about the year 1834 by Lipscomb, afterwards Bishop of Jamaica, as applicable to Church Reform.

Bring the black cattle! let them first atone
The burning insults to our honour shewn

sings George Cox in 'Black Gowns and Red Coats,' and adds the anecdote in a note. Nor do I think that 'Crescit amor' is Mansel's, though I cannot at this moment recall the author. During his last years of residence all casual *jeux d'esprit* were popularly stamped with his paternity. Cambridge men used to complain that Thompson's good things went to Oxford, and came back to Cambridge as Mansel's."

MR. FISHER UNWIN has in preparation a life of Lady Diana Beauclerk, the friend of Sir Joshua, Bartolozzi, Boswell, and Horace Walpole. Mrs. Steuart Erskine, who is undertaking the work, will be greatly obliged by the loan of any drawings, letters, diaries, or engravings after the "Lady Di's" drawings. The greatest care will be taken in the handling of any such, and they will be returned with the least possible delay. They should be addressed to the publisher.

MISS JEAN MARY STONE writes:—

"In your review last week of Father Ayroles' and Mr. Douglas Murray's books on Joan of Arc you mention the Abbé Debout's tracts dealing with Bedford's letter to Henry VI., and my communication on the subject of Rymer's misdated document, which you printed in the *Athenæum*. May I explain that I am not 'Mr.' J. M. Stone, although the Abbé Debout thought I was when he wrote the pamphlet in which he referred to my discovery of the document in question, but the (Miss) J. M. Stone whose 'Life of Mary the First, Queen of England,' you reviewed with so much kindness last January?"

LAST Wednesday at the University of Birmingham began a course of ten lectures on Modern Germany, in German, by Prof. Fiedler. We are glad to hear that the course will be subsequently repeated in English.

OUR most favourable review of 'La Maison du Pêché' has been followed by equally flattering notices in France, from which we learn that the author is a lady of thirty, wife to a distinguished young engraver. Of her earlier books, the first, 'Avant l'Amour,' is of great interest when read in view of her latest novel, for it is evidently the early life of the same heroine: the true history of the passionate development of a young girl; painful, but as powerful as it is sad. The boy has often been thus treated in literature, but seldom the girl. 'La Rançon' is the ordinary *histoire parisienne*, redeemed by fine descriptions. 'Hellé,' published like these

other two by the *Mercure de France*, but, unlike them, crowned by the Academy, may alone of Madame Tinayre's books be called dull. 'L'Oiseau d'Orage,' published after 'Hellé,' but written before it (1897), and the other story bound up in the same volume—'Une Amitié,' of 1894—are of the same rank and of the same kind as 'La Rançon.' Port Royal is dealt with in no fewer than three of Madame Tinayre's stories, which seems to indicate a Jansenist up-bringing. Though all the books show more or less ability, it was difficult to gather from any of them, unless the first, a promise of merit so conspicuous as that which 'La Maison du Pêché' displays.

THE fiftieth anniversary of M. Léopold Delisle's entry, "comme modeste employé," at the Bibliothèque Nationale was celebrated on Wednesday week not only by his colleagues and the librarians of the various Paris libraries, but also by the President of the Republic and by the Minister of Public Instruction. M. Delisle was presented with a beautiful Sèvres vase by Chaplin and with a magnificently bound volume containing eleven water-colour views of the most picturesque parts of the great library of which he has been for a quarter of a century the chief administrator. We are sure that the congratulations of his colleagues on this side of the water are as hearty as those nearer home. M. Delisle has done much to deserve the gratitude of his fellow-countrymen, and but for his energy the books stolen from the Bibliothèque Nationale by Libri and sold to Lord Ashburnham would have been scattered to all the four winds of heaven.

A SECOND volume of the collected letters of Friedrich Nietzsche will shortly appear. It will contain the whole of the philosopher's correspondence with his friend Prof. Erwin Rohde, the well-known scholar, while the latter was at the University of Kiel.

THE Norwegian poet and novelist Björnson celebrates his seventieth birthday on the 8th of December. An address signed by Danish men and women belonging to all classes of society will be presented to him on the occasion.

WE note the publication of the following Parliamentary Papers: Rules to be observed in planning and fitting up Public Elementary Schools (2d.); Statement of Public Elementary Schools which have received Building Grants, &c. (1s. 7d.); Precedents of Trust Deeds settled for Church of England Schools, British Schools, &c. (7d.); Return showing Schemes sanctioned under the Welsh Intermediate Education Act, 1889, &c. (2d.); Report on Reformatory and Industrial Schools, Ireland (6d.); and Trade and Navigation Accounts of the United Kingdom for each month in the present year (9½d.).

SCIENCE

The Coal-Fields of Scotland. By Robert W. Dron. (Blackie & Son.)

MR. DRON is to be congratulated on having produced a book that was much wanted, for although some thirty-six pages of Prof. Hull's well-known 'Coal-Fields of Great Britain' were devoted to the northern kingdom, it cannot be said that this subject

has ever before received adequate treatment as a whole. Separate papers and memoirs dealing with separate districts, and of very unequal merit, have hitherto been the only means of reference available. In the present work will be found a plain but full and, so far as we have been able to test it, accurate account of all the coal and oil bearing deposits of economic importance, not only in the broad and busy trough-like fold or valley which extends from firth to firth between Edinburgh and Glasgow, but also in the little detached basin of Sanquhar on the Nith, and in the semi-English district of Canobie or Canonbie. To the purely stratigraphical details are added others of practical and industrial interest, so that the work will be welcome to the mining engineer, to the commercial man, and to the political economist, as well as to the geologist. Sixteen plates accompany the text, twelve being maps of coal-fields or of parts of coal-fields, while the others present longitudinal and vertical sections. The scale on which the maps are drawn (two miles to the inch) is large enough to allow of far more information being included than actually appears, without sacrificing any of the clearness they undoubtedly possess. In the second edition which so useful a work is sure to reach it is to be hoped that this defect will be remedied, and that a general map showing the geographical relations of the different fields may be added. As it is, constant reference to an independent geological map is necessary. The index also must be made much fuller than it is. The author, if he is his own index-maker, does not seem to have realized that the majority of his readers cannot be expected to share his obvious familiarity with the names of innumerable Lowland localities of minor topographical importance. Every place mentioned in the text should figure both in map and index. Again, local terms should be explained when first used. The meaning of "fakes" and "blaes" (sandy shale and shale proper) is, indeed, given, but many other words are printed which must remain mysteries to the uninitiated. For instance, at p. 27 we are told that "the whinstone, when in contact with the coal, is frequently altered into 'White Horse.'"

There are some 1,200 square miles of coal-bearing rocks in Scotland. This large area of very thick deposits has been very unequally exploited, so that of the 33,112,104 tons of coal which formed the output in 1900 more than half (actually 56 per cent. of the whole) came from a tract of country not more than 300 miles in extent. Lanarkshire is the seat of this enormous production, and the author points out that if such excessive activity continues at the present rate of increase the "proven" coal must there be exhausted in forty or fifty years. This is far, however, from being his forecast for the entire country. By the year 1941 the output of Scotland, he thinks, will have reached 40,000,000 tons, and at that rate could be kept up till the year 2160, though the cheaply worked, "easily got" coal would only last till about the end of the present century. According to him there are some ten or eleven thousand million tons (or, as he has it, 10,629,112,720 tons, but we prefer round numbers) of coal still to be worked, of which rather more than half will have to be sought for in seams either

very thin or very deep. The chapter on the duration of the coal-fields is indeed among the most thorough and, in view of the labours of the Coal Commission now sitting, most seasonable in the volume.

The concealed coal-fields—concealed by an unconformable covering of newer rocks—are efficiently dealt with, and as a result of the work of discovery which has been carried out during the last thirty years there is necessarily more certainty in the estimates of their extent than was possible when calculations were made by Mr. Geddes at the instance of the 1871 Commission. Some of these areas are now shown to be smaller than was first supposed, but others have proved to be larger, and there appears to be increase rather than decrease on the whole. That a large amount of coal will in the not distant future be obtained from the sub-marine extensions of some of the coal-fields, as is done in the north of England, is more than probable. Exploratory workings near Cockenzie, on the southern shore of the upper estuary of the Forth, are already being carried on, and similar enterprises have more than once been projected beneath the broader firth between Leith and the coast of Fife. We remember that one of the best among the early describers of the eastern coal-fields even went so far as to propose that a shaft should be sunk on Inchkeith. We are sorry to learn that this suggestion, now that the island is in the hands of the War Office and "bristling with fortifications," will probably never bear fruit. The coal will be got at in a less picturesque way.

It often happens that some of the thickest seams have been but partially worked, the best coal only taken and the poorer—though by no means valueless—left behind. When this is done the inferior coal must generally be regarded as totally lost, since abandoned workings can scarcely be reopened merely for purposes of salvage. Mr. Dron remarks on such action:—

"In shaft-sinking, boring, and other mining operations many seams of coal are passed through which are not at present worth working, and no national record is kept of such seams. It would be of immense benefit to posterity if there was a Government Department for the inspection of the systems of working coal, with powers to obtain and preserve complete records of all shafts and bores, and with a certain amount of control over the workings, so as to prevent the wanton sacrifice of national interests to individual profits."—P. 343.

The words we have italicized point to a kind of legislation which is in force in many foreign countries, and which will some day—we trust not too late—have to be earnestly considered here.

SOCIETIES.

BRITISH ARCHEOLOGICAL ASSOCIATION. — Nov. 5.—Dr. W. de Gray Birch, Treasurer, in the chair.—The Rev. H. J. Dukinfield Astley exhibited a silver token, the size of a threepenny piece, which was picked up at East Rudham, Norfolk, recently. The token bears upon the obverse "Richard Cronke, 1658," with heraldic lion and a bag or pouch, probably of the Merchant Taylors' Company, in the centre; on the reverse, "At Seven Oakes, Kent," and the letters R^CA in the centre. Mr. Astley also exhibited a photograph of the old porch of Braze-worth Church, near Ely, in Suffolk, having curious and unusual Norman details.—Mr. Patrick was of opinion, from careful examination of the photograph, that, although the details of the ornamenta-

tion were of semi-Norman character, they did not all form a part of the original design of the porch, which was the result of a rebuilding at some period when architectural fragments from other places had been worked in.—Mr. Robins exhibited, through Mr. Astley, the photograph of a Roman sepulchral cinerary urn which was discovered in a broken condition in a labourer's cottage at Brentwood, in Essex. The urn is of yellow Siena marble, and of very beautiful workmanship; it has been carefully repaired and is now in excellent condition. For several centuries it is thought to have been preserved at Myddleton Hall, Shenfield, near Brentwood. It bears the imperial wreath and an inscription, partly obliterated, which reads DIS MANIBVS QVINTI FABII FELIC CONIS.—An interesting paper on Oatlands, in Weybridge, was read by Mr. S. W. Kershaw.

ZOOLOGICAL.—Nov. 4.—Mr. G. A. Boulenger, V.P., in the chair.—The Secretary read a report on the additions to the menagerie from June to September inclusive, and called special attention to a brindled gnu (*Connocheetes taurinus*) born in the gardens, to a pair of young giraffes (*Giraffa camelopardalis*) presented by Col. B. Mahon, and to two female Grévy's zebras (*Equus grevyi*) deposited by His Majesty.—Mr. Slater exhibited and made remarks upon some photographs of a Persian ibex (*Capra agagrus*) bearing an unusually fine pair of horns, and of the Rocky Mountain goat (*Haplocerus montanus*), taken from specimens in the Zoological Garden of Philadelphia.—Dr. A. Günther exhibited, with remarks, some living larvae of the bull-frog of North America, bred in Surrey, and Sir H. Howarth the head of a fallow deer which showed a very curious morbid form of growth of the horns.—Mr. R. E. Holding showed the jaw of a domestic sheep with an abnormal number of molar teeth.—A letter was read from the Rev. F. C. R. Jourdain in which it was pointed out that Mr. J. G. Millais, in his paper on the occurrence of Bechstein's bat in England (*P.Z.S.*, 1901, ii. 216), had omitted to state that two specimens had been taken in the New Forest in 1886.—Dr. C. W. Andrews gave an account, illustrated by lantern-slides, of the paleontological discoveries made by himself and Mr. H. J. L. Beadnell during their recent visit to the Fayum.—A communication was read from Mr. R. Shelford dealing with the mimetic insects and spiders of Borneo and Singapore.—Mr. C. Tate Regan read a paper on the classification of the fishes of the suborder Plectognathi. Mr. Regan pointed out that to the diagnosis of this suborder "ribs absent" should be added the so-called ribs of the Balistidae, Triacanthidae, and presumably of the Triodontidae, being epipleurals. Two divisions of the suborder were recognized: Sclerodermini, comprising the less specialized forms, which were arranged in four families (Triacanthidae, Triodontidae, Balistidae, and Ostracotinidae); and Gymnodontes, comprising the highly specialized Tetradontidae, Diodontidae, and Molidae, which agreed in the abnormal structure of their pectoral arch and vertebral column. The Triodontidae were for the first time removed from the Gymnodontes and placed among the Sclerodermini. Diagnoses of the families and the genera were given. The paper concluded with descriptions of several new species, and with notes, based on specimens in the British Museum collection.—A communication from Lieut.-Col. J. M. Fawcett contained notes on the transformations of the butterfly *Papilio dardanus* and the moth *Philampeltes negara*, and descriptions of two new species of moths under the names *Rabbiosa cliv* and *Dermalepsia daseia*.—Mr. Oldfield Thomas read a paper on the mammals collected by Mr. E. Degen during his recent expedition to Lake Tsana, Abyssinia. Twenty-five species were enumerated, and the following were described as new: *Herpestes galera mitis*, distinguished by its small size and small teeth; *Lutra capensis meneliki*, like the Cape otter, but larger, darker, and with white underfur; *Otomys degeni*, with one deep and one shallow groove in each upper, and two deep grooves in each lower incisor; *Arvicanthus somalicus*, a small pale form allied to *A. neumanni*; *Pelomys harringtoni*, with three bright buffy lines down its belly; and *Lepus fagani*, a dark, short-eared hare, allied to *L. whytei*. A new genus, *Muriculus*, was instituted for Rüppell's *Mus imberbis*.—A communication was read from the Hon. Walter Rothschild in which he stated his opinion that the elk described by Mr. Lydekker as *Aloes bedfordiae* was, if not a valid species, a distinct subspecies, and not a variety as had been supposed by Mr. Elwes.

ENTOMOLOGICAL.—Nov. 5.—Canon Fowler, President, in the chair.—Lieut. T. Delves Broughton, Mr. A. P. Buller, Canon C. T. Cruttwell, Mr. R. S. Hole, and Mr. W. E. Sharpe were elected Fellows.—Mr. H. J. Elwes exhibited, on behalf of Mrs. M.

de la B. Nicholl, a collection of butterflies made by her in February, March, and April in Southern Algeria; also a collection of butterflies afterwards made by her in the Picos de Europa, in Spain; the latter collection comprised about eighty-five species and was made in twenty-five days. Mr. Elwes remarked that these collections contained several interesting species of *Erebia*, *Lycena*, and other genera, and included three species from Algeria not at present represented in the British Museum collection.—Dr. Chapman exhibited, and made remarks on, two butterflies taken in July at Bejar, in West Central Spain, both notable as being very decidedly larger than any forms of the same species recorded from any other locality. He stated that one of them belonged to a form of *Lycena argus* (the *L. argus* of the British list). They were taken about one and a half miles east or south-east of Bejar on July 9th and following days. He said that he proposed to name this form var. *bejarensis*.—Mr. R. South exhibited four specimens of a large form of *Cupido minima* (*Lycena minima*) from Cumberland, sent to the Natural History Museum by Mr. Mouley, of Buxton. He also exhibited on behalf of Mr. J. H. Fowler, of Ringwood, a series of *Lithosia d-plana*, Esp., from the New Forest, showing interesting variations in both sexes, but especially in the females. It was stated that Mr. Eustace Banks had recently recorded somewhat similar aberrations of the species from the Isle of Purbeck.—Mr. Hamilton Druce exhibited a specimen of *Limenitis populi*, L., caught whilst being chased by a small bird in July near Riga; also a specimen of *Sesamia nonagrioides*, Lefeb., bred from a larva found feeding in the interior of a banana.—Mr. J. H. Carpenter exhibited a gynandromorphous specimen of *Lycena icarus*, having the coloration of the male on the left side and that of the female on the right side, captured on Rammore Common, Surrey, in June; and several aberrations of this species from the Isle of Wight. He also showed specimens of *Vanessa antiopa*, bred from German larvae, including a remarkable aberration in which the usual blue spots on the upper wings were entirely absent.—Mr. H. St. J. Donisthorpe exhibited a foreign specimen of *Quedius suturalis*, lent him by Mr. Keys, of Plymouth, and a British specimen taken by himself at Gravesend in 1891; also for comparison a specimen of *Q. obliteratus* taken at Plymouth. He said that most of the specimens called *Q. suturalis* in British collections were really *Q. obliteratus*.—Mr. Pickett exhibited a remarkable series of *Angerona prunaria*, the result of four years' interbreeding between dark males from Raindean Wood, near Folkestone, and light-coloured females from Epping Forest; also unicolorous light-orange yellow males, light-yellow females, dark-orange males sprinkled with black, and other unusual aberrations.—Prof. E. B. Poulton exhibited a series of lantern-slides prepared from negatives taken by his assistant Mr. A. H. Hamm, of the Hope Department, and Mr. Alfred Robinson, of the Oxford University Museum. The slides represented a series of the larvae and imagines of British moths photographed under natural conditions. Mr. Hamm's photographs of moths clearly showed the attitude of the insect in relation to the background which it had selected. Some of the species were shown upon their normal background of the bark of various kinds of trees, others upon lichen-covered stone walls. Mr. Robinson's photographs similarly represented the larvae of species of British moths in their natural attitudes upon the food-plants. Prof. Poulton also showed a representation of the pupa of *Limenitis populi* prepared from Portschinski's figure and description, and explained the highly ingenious hypothesis by which the appearances are accounted for by the Russian naturalist.—Mr. C. O. Waterhouse communicated a paper by Mr. L. R. Crawshaw entitled 'On the Life-History of *Drilus flavescens*, Rossi.'

CHEMICAL.—Nov. 6.—Prof. McLeod, V.P., in the chair.—The following papers were communicated: 'Di-Indigotine,' by Mr. J. Moir, 'Note on the Localization of Phosphates in the Sugar Cane,' by Mr. C. H. G. Sprankling, 'The Specific Heats of Gases,' by Mr. H. Crompton, 'On the Non-existence of the Gaseous Sulphide of Carbon described by Deninger,' by Messrs. E. J. Russell and N. Smith, 'The Action of Nitric Acid on Bromophenolic Compounds,' by Mr. W. Robertson, 'Hydroxyoxamides, Part II,' by Messrs. R. H. Pickard, C. Allen, W. A. Bowdler, and W. Carter, '3:5 Dichloro-o-xylene and 3:5 Dichloro-o-phthalic Acid,' by Messrs. A. W. Croxley and H. R. Le Sueur, 'Isomeric Anhydrous Sulphates,' by Mr. F. R. Mallet, 'The Catalytic Racemization of Amygdaline,' by Mr. J. W. Walker, 'The Combination of Carbon Monoxide with Chlorine under the Influence of Light,' by Messrs. G. Dyson and A. Harden, 'The Constituents of Commercial Chrysarobin,' by Messrs. H. A. D. Jowett and C. E. Potter, 'The Con-

stituents of an Essential Oil of Rue,' by Messrs. F. B. Power and F. H. Lees,—and 'Methyl β -methyloxy Ketone,' by Mr. F. H. Lees.

PHILOLOGICAL.—Nov. 7 (*Dictionary Evening*).—Prof. Skeat, V.P., in the chair.—Mr. W. A. Craigie, the third editor of the Society's Oxford Dictionary, who has lately finished Q, read a paper on the R words he is now editing. He has a quarter of a million slips, which make a pile 65 ft. high. For technical, scientific, and outlandish words the slips are too few, for ordinary words too many. Agricultural terms of the eighteenth century are much wanted. There are in type 128 columns of articles, but on the scale of 9, instead of 7, to Webster's 1. It is extremely hard to cut down material really necessary for the history of a word. The most interesting R words at present are: rabbit, rabble, race, rack, radish, radiant, raft, ragged, rail, rain, raise, and rake. In many words several roots coalesce: "race" has seven substantives and four verbs; "racket," nine substantives and six verbs; "ripple," three substantives and four verbs; "rake," six substantives and five verbs. The separation of these is often hard. Though "rabbeting" is in the Wyclif Bible, "rabbet" has not yet been found till 1404; it is from O.Fr. *rabat*, *rabatre*, to cut down. The *n* of "rabbet" is either from the Latin *-nus* or the Aramaic *rabbon*. "Rabble" (fifteenth century), to utter words confusedly, is Du. *rabbeln*; but a "rabble" first meant a long string of animals. "Race" was first the simple act of running, O.N. *ras*; in Barbour's 'Brus' it is a strong current; and the Breton *ras*, *raz*, is applied to a millrace. "Race" is also a white mark down the face of a horse (sixteenth century), and a chalky substance in clay. "Race," "rase," "raze," to cut with a knife, to erase, to destroy a city, were at first used for one another. "Rase" is also to tear a plank out of a ship. "Rack," sb., has seven sources: 1a, clouds driven before the wind (O.N. *rak*), 1b, mist on the ground; 2, a rack which holds things; 3, one on which they are stretched; 4, rack and ruin; 5, the pace of a horse, in which all four feet are off the ground at once; 6, wrack; 7, the skin of a young rabbit. "Rack," vb., has four senses: to stretch or raise (rack rent), to move (horse), to draw wine from lees, to fasten two ends of a rope together. "Racket" is in Lydgate (fifteenth century), to play racket with dice (Fr. *racquet*); to keep a racket is to make a loud noise; to stand the racket (blame); face the music) dates from 1823. "Radical" (essential) humour, moisture, occurs in 1398; in politics "Radical reform" comes first, then "radical," sb., c. 1802. In 1819 Sir W. Scott uses it for a blackguard, while in 1830 General Thompson glories in the name. In chemistry "radical" was sometimes spelt "radicle," and the Chemical Society have unluckily sanctioned this. Mr. Craigie also dealt with "radish," "radius," "rad-knight," "rakk," "rattle," "rag," "rageman," "Ragman's Roll," "raid," &c.

INSTITUTION OF CIVIL ENGINEERS.—Nov. 11.—Mr. J. C. Hawkshaw, President, in the chair.—The paper read was 'Electric Tramways,' by Messrs. C. and B. Hopkinson and E. Talbot.

SOCIETY OF BIBLICAL ARCHEOLOGY.—Nov. 12.—Mr. F. Legge read a 'Report on the Thirteenth International Congress of Orientalists,' in which he enumerated the principal papers relating to the work of the Society, and explained the changes made in the organization of future Congresses by the resolutions passed at Hamburg.—Dr. T. G. Pinches gave a short description of the remarkable stele found by the delegation to Persia, and lately published, under the direction of M. J. de Morgan, with a translation by Prof. V. Scheil. The importance of the monument from a legal point of view, as well as from that of Babylonian manners and customs, was referred to, and the value of the results of a comparison of this with other legal systems, especially that of the Hebrews, suggested. It was also pointed out that Hammurabi's code was known not only to the Babylonians and Elamites, but also to the Assyrians, fragments of copies preserved in the British Museum having been referred to in Bezold's catalogue of the Kouyunjik collection, and published, together with such remains of it as are in the Royal Museum at Berlin, by Delitzsch, Meissner, Peiser, and Scheil. The object of the paper was to bring these inscriptions to the notice of the members of the Society, and as specimens of the laws translations of that contained in the official publication, and a fragment which evidently joined it, were given.—Prof. Petrie stated some suggested readings of the ivory and ebony labels of the first-dynasty kings of Egypt. He also gave the results of a fresh study of the Hittite alliance, the Hittite war, the building of the Ramesseum, and the star-diagrams

which were the horoscopes of the kings' natiivities, a conclusion which brings them into exact accordance with the only solid results known—those of the Sothis dates.

PHYSICAL.—Oct. 31.—Prof. S. P. Thompson, President, in the chair.—A paper 'On the Existence of a Relationship between the Spectra of some Elements and the Squares of their Atomic Weights,' by Dr. W. M. Watts, was read by Prof. Everett.—Mr. H. V. Bidout read a paper on 'The Size of Atoms.'—Prof. H. L. Callendar exhibited some 'Vacuum Calorimeters,' and Miss A. Everett some 'Photographs of Cross-Sections of Hollow Pencils formed by Oblique Transmission through an Annulus of a Lens.'

HELLENIC.—Nov. 4.—Mr. Douglas Freshfield, Treasurer, in the chair.—Mr. Jay Hambidge read a paper on 'The Natural Basis of Form in Greek Art,' with especial reference to the Parthenon. The investigation of the symmetrical forms found in Nature, both organic and inorganic, led to the discovery that (allowing for modifications of growth) a certain principle of proportion is rigidly persistent throughout. The examination of the proportions of crystals, and of the proportions and outlines of living forms, such as the flower of the grape, diatoms, radiolaria, butterflies (these being but a few instances out of a very large number), shows that the proportions and curves involved in these forms may be analyzed by (1) a primary series of circles which stand to each other in a binary relation (1:2:4:8, &c.), combined with (2) a secondary series of circles derived by using as radii the sides of the triangles, squares, pentagons, or hexagons inscribed in the circles of the primary series. The proportions of symmetrical natural objects can all be expressed in terms of circles standing to each other in this relation, and the curved outlines of Nature can be analyzed by a series of osculating circles which are similarly related. The same binary system, it was shown, can be used to analyze the proportions and curves of the Parthenon, down to the minutest detail. The use of this principle involves no abstruse knowledge of mathematics, but requires only the simplest geometrical methods. On this system, with a string and a stick and a sanded floor, proportions can be worked out which, if expressed arithmetically, would involve incommensurable quantities. The inference is that the Greek architect used some simple geometrical system of this kind, and refined his curves by means of circles related to each other on the system already described. He was thus unconsciously following the principle on which Nature builds up her symmetrical forms; and the investigation of the proportions and outlines of numerous other works of art, such as Greek vases, shows that the works of the best period always approximate most closely to the same principle. The Parthenon is only the most striking and complete instance of the fact that the beautiful in art involves adherence (presumably unconscious) to the same law as underlies the beautiful in Nature.—A discussion followed, in which Mr. Penrose, Sir John Evans, Mr. H. H. Statham, Mr. G. F. Hill, and Prof. W. C. F. Anderson took part; and Mr. Hambidge replied to the points raised.

MEETINGS NEXT WEEK.

- MON.** London Institution, 5.—'Caricature in and out of Parliament,' Mr. E. T. Reed.
— Institute of British Architects, 8.—'The Drawing and Construction of the Ionic Volute,' Dr. F. C. Penrose; 'A Note on a Fragment of the Parthenon Frieze,' Dr. A. S. Murray.
TUES. Institution of Civil Engineers, 8.—Discussion on 'Electric Tramways.'
— Zoological, 8.—'Some Pliocene Mammalian Remains from Concord, near Tereul, Spain,' Dr. A. Smith Woodward; 'The Birth of an Indian Elephant in the Society's Menagerie,' Mr. F. E. Reddard; 'Note on the Cabul Markhor,' Mr. R. Lydekker.
WED. Chemical, 5.—'The Dynamic Isomerism of Thiourea and Ammonium Thiocyanate,' Messrs. J. E. Reynolds and E. A. Werner; 'Isomerism Partially Racemic Salts containing Quinquevalent Nitrogen,' Part VIII., Mr. F. S. Kipping; and eight other papers.
— Meteorological, 7.—'English Climatology, 1861-1900,' Mr. P. Campbell Baxard; 'The Rainfall of Jamaica,' Mr. C. V. Bellamy.
— British Archaeological Association, 8.—'Ancient History of Hainault Forest before the Roman Conquest,' Rev. W. S. Lach-Szirma.
— Entomological, 8.
— Geological, 8.—'The Seneca Cataract or Rapids of the Nile: a Study in River-Erosion,' Mr. J. Ball; 'Geological Notes on the North-West Provinces (Himalayan) of India,' Mr. F. J. Stephens; 'Tin and Tourmaline,' Mr. D. A. MacAlister.
— Microscopical, 8.—'The Microscope in Fossil Botany,' Dr. D. H. Scott; 'An Apparatus for obtaining Monochromatic Light,' Dr. E. J. Spitta.
THURS. Royal, 4.
— London Institution, 6.—'Recently Recovered Early Christian Documents,' Prof. J. Rendel Harris.
— Linnean, 8.—'Digestion in Plants,' Prof. S. H. Vines; 'Relation of Histogenesis to Tissue-Morphology,' Mr. A. G. Tansley; 'Stellar Structure of Schizaea, and other Ferns,' Mr. L. A. Boodle.
FRI. Institution of Mechanical Engineers, 8.—Discussion on 'Oil Motor Cars of 1902'; Paper on 'Recent Practice in the Design, Construction, and Operation of Raw Cane-Sugar Factories in the Hawaiian Islands,' Mr. J. N. S. Williams.

Scientific Gossip.

In a few days the Cambridge University Press will issue the first volume (1758-1800) of Mr. C. Davies Sherborn's 'Index Nominum Animalium,' a work of some 1,300 pages and upwards of 60,000 entries, compiled under the supervision of a committee appointed by the British Association, and with the support of the British Association, the Royal Society, and the Zoological Society. The objects of this important work are (a) to provide zoologists with a list of all the generic and specific names that have been applied by authors to animals since January 1st, 1758; (b) to give an exact date for each quotation; (c) to give a uniform quotation for each reference, sufficiently full to be intelligible alike to the specialist and the layman.

The Royal Society has awarded the medals in its gift for the current year as follows: The Copley to Lord Lister; the Rumford to the Hon. Charles A. Parsons; the two Royal Medals respectively to Prof. Horace Lamb and Prof. E. A. Schäfer; the Davy to Prof. Svante Arrhenius, the distinguished Swedish chemist; the Darwin to Mr. Francis Galton; the Buchanan to Dr. S. Monckton Copeman; and the newly instituted Hughes Medal to Prof. J. J. Thomson. All the medals are struck in gold, except the Darwin, which is of silver. The gifts will be made at the Anniversary Meeting of the Society on December 1st.

JAMES COXETER, who died on the 4th inst. at the age of ninety, rendered good service to surgery in his time by his skillful inventions of instruments. Coxeter's bullet extractor, at the time of the war in the Crimea, was found to be invaluable; and in 1869, in conjunction with his son Samuel, he founded the industry of storing nitrous oxide gas in a liquid state for surgical operations, first in iron, and later in steel cylinders. This nitrous oxide, owing to the influence of Dr. Evans, the dentist to the French Empress, was largely used during the war of 1870, and some of these cylinders were the last goods to pass the investing lines during the siege of Paris.

SIX new small planets were registered by Prof. Max Wolf at Heidelberg on the 25th ult. Another, at first supposed to be new, turns out to be identical with Fortuna, which was one of Hind's discoveries fifty years ago. Nos. 477 and 478, discovered last year, have received the names Italia and Tergeste respectively.

THERE has just been published as a Parliamentary Paper, at the price of 2d., the Report of the Astronomer Royal to the Board of Visitors of the Royal Observatory, Greenwich.

FINE ARTS

THE NEW ENGLISH ART CLUB.

If we admit what is usually postulated of this society, that the more serious and strenuous of the younger artists send their work to its gallery, and that here, if anywhere, we should look for some encouraging signs of regeneration in English painting, the present exhibition can hardly induce an optimistic mood. The very sincerity of these painters, the absence from their work of the more glaring displays of vulgarity and sentimentality which distinguish the larger shows, bring into more striking relief the poverty of their emotional and intellectual condition. In saying this we do not mean any depreciation of the individual artists. It is but their misfortune to have come at a "dead point" in the revolutions of our culture. But such a point seems to have been reached. We are at a period which is directly opposed to such a one as that of the early Pre-Raphaelites, when fruitful and inspiring ideas were epidemic, when the imaginations of even mediocre minds were stimulated to attempt, and in some measure to achieve, things beyond the

scope of their natural gifts. Now we have a good display of talent—in the case of one or two men, of remarkable gifts—and no sign of their finding a suitable investment for them. If one were to judge by this exhibition alone one would say that these artists seem paralyzed by the fear of failure, that they lack the ambition to attempt those difficult and dangerous feats by which alone they could increase their resources and exercise their powers by straining them to the utmost. Such a landscape, for instance, as Mr. Steer's *Valley of the Severn* (No. 120) shows what really great things he might produce if only the conditions of contemporary thought favoured a more adventurous spirit. He has reproduced with extraordinary skill an effect of sunlight breaking through piled-up masses of hazy cloud and flooding the distant valleys of a spreading countryside. The effect is rendered as no other English landscape painter of today could render it, with a certainty in the appreciation of tone and colour values and an ease of handling which are peculiar to Mr. Steer. A lesser artist might be content with having accomplished so much, but with Mr. Steer we feel a sense of disappointment that, having got so far, he does not push to their utmost limits the possibilities of his idea. He has been content to record an effect upon which he might have built up a real creation had he kept the essential motive of the colour scheme firmly before him, and then sought to discover the most appropriate arrangement of forms for intensifying its appeal to the imagination. As it is, the formless foreground appears to us as merely so much filling in, done without any particular interest or emotion, because the artist had not yet reached the limits of his canvas. If only Mr. Steer were to practise those powers of invention which in past times have been accounted among the most important parts of an artist's training he would be able to express with far greater intensity his finely poetical feeling for landscape and atmospheric effects. Doubtless it is vain to protest, for it is one of the curious anomalies of the time that it is, as a rule, the more capable artists who despise most the study of invention, who are most influenced by a sophisticated theory of aesthetics, which denies them the full use of the pictorial convention. The arbitrary rule they have formulated is that they may leave out anything they like in a given scene, but that they must not introduce forms which do not happen to be there, however much these might increase the harmony or intensify the idea.

The curious thing is that some artists who labour under this self-imposed disadvantage leave out what is essential to arouse the illusion of a real scene. Mr. MacColl, for instance, whose water-colour drawings of Calais, Nos. 15 and 23, show a delicate taste in the oppositions of a few slight tints, leaves the solidity and mass of his buildings and their relation to the ground quite problematical. We infer them from past experience, we do not feel them immediately.

Mr. Rich seems to us to be almost the only landscape artist here able to construct a credible space, or to give any real sense of the architecture of the land. His *Guildford Castle* (32) is, we think, by far the best composed landscape in the exhibition. In it he shows a strong feeling for the harmonious counterchange of light and dark silhouettes, and builds up by their aid a pattern which is not only decorative, but also impresses on us with increased intensity the emotional effect of such a scene of fitful gleams of light on dazzling clouds and sombre elms.

Mr. Holmes's landscape (115) also deserves notice for its admirable handling, its rich and sober colouring; but Mr. Holmes seems to have been handicapped by his choice of a subject which hardly contained sufficiently interesting pictorial motives for so elaborate a treatment. The question we have discussed of the lack of

invention is naturally of less importance in portraiture and in those interiors to which, following the example set by Mr. Rothenstein, many of the younger artists devote themselves. Mr. Rothenstein himself sends a portrait of *Herr and Frau von K.* (117), treated in the genre manner of most of his recent contributions. It is certainly one of the cleverest and, at the same time, one of the least sympathetic of his works. The figures are realized with Mr. Rothenstein's characteristic pertinacity of vision, and the likenesses are extremely vivacious; but at the same time we detect a leaning towards caricature and a deliberate research for the meaner aspects of character—qualities which have often affected Mr. Rothenstein's vision more or less, but had become less evident in some of his recent work. The same perverse dislike of comeliness has led him to make of the ugly and insignificant silhouette of the man's trousers and patent-leather shoes the most striking note in the picture. The colour is lively and brilliant, but the absence of envelopment and the unshapely brushwork accentuate a certain lack of ease in the composition and spacing of the figures.—Mr. Orpen's work this year disappoints us. None of his pictures shows the same quick, humorous observation of character that marked his 'Connoisseurs' of last year, while the quality of his paint is getting even more opaque and leaden than it was before.—Mr. McEvoy is an exception among the younger men in showing a certain delicacy and refinement in his handling of paint, a quality without which such slight genre motives as these artists affect can hardly be expected to interest; but he still fails to find a wholly adequate motive for his figures, which have too much the air of still-life arrangements, of mid-Victorian millinery.—Perhaps the most pleasing of this class of composition is Mr. Maxwell Balfour's *Ogilvies* (99). The colour certainly is rather indeterminate, and wanting in cohesion, but the figures are well arranged, and they are in their place both in the picture and in the atmosphere of the room; this alone makes the painting a notable exception. Mr. Balfour is, we think, a new exhibitor, and his work, if it fulfils the promise of this picture, should be a valuable addition to the society's exhibitions.—But of all the younger contributors Mr. John is undoubtedly the most gifted, and his two pictures this year are far in advance of any paintings he has exhibited hitherto. His portrait of *Signorina Cerutti* (63) is as powerful as it is unprepossessing. The modelling of the eyes and nose is astonishing in its mastery and the firm grasp of form which it indicates, while the contour of the cheek is traced with a precision and subtlety which deserve the highest praise. If only Mr. John would consent to use paint with less brutal disregard of its possibilities for beautiful expression! Here the contour is defined by a dull, opaque, and flat grey pushed up to the line of the cheek and neck and leaving a harsh and unatmospheric edge, while the dress is painted in shapeless clots of cold white pigment. No doubt this is the easiest way of making in paint some kind of similitude to the appearances of nature, but such a method is only employed at the cost of leaving unexpressed all the more beautiful qualities of the thing seen. Mr. John's other work, *Mirikli* (111), has the same wilful power of draughtsmanship, a power which justifies and, indeed, compels a certain distortion of the forms, and here the colour is, in spite of its unpleasantness, expressive of a certain wild extravagance of mood which is in key with the idea of the character. Mr. John is evidently a genius, if by that we understand the power of seeing things in a new and personal manner; but his work shows a perverse disregard of beauty which is to be regretted. Since his originality is assured he might the more safely aim at academic excellences, and emulate that more persuasive style which tradition and authority commend.

Mr. Strang's *Statuette* affords, indeed, one of the few examples here of such a manner. In this the placing of the figures, the design of the large and easy silhouettes, the relative importance of the various lights, have all been the object of scrupulous study. Mr. Strang is one of the few modern artists who have managed in spite of adverse tendencies to acquire a real knowledge of how to build up a picture, a far more difficult feat than the making of a transcript from life. Whether in this instance, in spite of many admirable passages, he has altogether succeeded we doubt. But what he has here attempted—namely, to render visible the effect of a mood of abstraction and reverie on a group of people—is as difficult as anything that an artist can propose to himself. It is such a theme as Giorgione and the youthful Titian understood to perfection, but it has baffled most who have attempted it since. We feel that in this picture Mr. Strang has failed to give to his figures sufficient life; their abstraction suggests an almost stolid indifference. For all that the picture has a charm which we believe would increase on further acquaintance; it suffers in the bustle of an exhibition. It is moreover painted with an unusual command of technical resources.

Mr. Tonks contributes two pictures (70 and 58) which are on a larger scale than anything he has exhibited for some time. Of the two we prefer *The Return from the Ball* (58). The three figures are agreeably posed, and the drapery harmoniously designed in its general lines. The painting is more solid and more fused than usual, while certain passages, notably the china on the table to the left, are really exquisite. What Mr. Tonks still seems to lack is the power of carrying through the whole picture with one self-consistent quality. There are, for example, *pentimenti* in parts of the drapery which are as much out of harmony with the rest of the painting as the retouches on an old master.

MR. ROTHENSTEIN'S PASTELS AT CARFAX'S.

PASTEL is clearly a more sympathetic medium for Mr. Rothenstein than oils, and he is able to display in these small drawings an unusually agreeable aspect of his art. His studies of a mother and child are delightful in the keen perception they show of characteristic poses and expressions. Particularly good is the *Tame Thrush* (No. 7), where the half-sulky, half-interested expression of the child is perfectly rendered. Another admirable one is the *Bath* (14), in which the forms are given with real understanding and with a suavity and elegance which are new and admirable qualities in Mr. Rothenstein's work. In all these pastels the colour is sweet and there is a lyrical gaiety of mood which is entirely delightful. Perhaps the best of all these subjects is *First Steps* (27), a more elaborate composition, rich in tone and glowing in colour, and with a sense of atmospheric envelopment the absence of which we lamented in Mr. Rothenstein's oil painting at the New English Art Club. Some of the landscapes also show a feeling which we have not before remarked in Mr. Rothenstein's work, a sombre, mysterious sentiment which recalls that of M. Bussy's pastels. The exhibition proves, indeed, how versatile Mr. Rothenstein is, and, what is most encouraging for the future, how constant his endeavour to find fresh forms of expression. He proves his seriousness of purpose by his refusal to go on indefinitely repeating a scheme which he has once mastered.

'THE ART OF WALTER CRANE.'

5, York Street, Covent Garden, Nov. 11th, 1902.

In your issue of November 1st, in reviewing Mr. Konody's book 'The Art of Walter Crane,' your reviewer expresses surprise "that Mr.

Morris's trustees allowed the reproduction on a smaller scale of two pages from a Kelmscott book—a thing utterly contrary to his wishes and principles." In justice to the trustees will you allow us to say that they are in no way responsible for the appearance of the pages in question in this book? The two blocks were taken with several others from Mr. Crane's 'Decorative Illustration of Books Old and New,' published by us in 1896. We had authority then for reducing and using the illustrations in that book, and we had no idea that any objection would be made to their appearance in another volume referring to Mr. Crane's connexion with Mr. Morris. We hear, however, from one of the trustees that they disapprove of our action, and we ask you to allow us to tender our apologies in your columns and express our regret for the occurrence.

GEORGE BELL & SONS.

Fine-Art Society.

THE Royal Hibernian Academy of Arts is to hold a winter exhibition of early English and French pictures, beginning about December 10th, for which some good pictures have already been promised.

THE Glasgow School of Art have opened an exhibition of pictures representative of the work executed by students during the past year. Mr. Charles B. Dowell, winner of the Haldane Scholarship for 1901, sends a portrait which is cleverly handled; also one or two studies made in Venice, including one of the Grand Canal, which has additional interest as being among the last sketches made of the Campanile. A number of powerful works by the new "life" master, M. Jean Deville, whose influence is very apparent in the work of the students, form an attraction of the show.

ADMIRERS of Romney will be interested to learn that Whitestock Hall, the house he built for himself in his more affluent days, is to be offered by auction at Ulverston on November 27th.

A KNIFE, fork, spoon, and silver table plate exhibition of the seventeenth and eighteenth centuries is to be held at the Fine-Art Society's rooms in December. Loans have been promised by the principal collectors. The selection and arrangement of the exhibits have been placed in the hands of Mr. Percy Macquoid, who has promised to read a paper upon the subject shortly after the opening.

THE exhibition of signboards which is to be opened in Paris in a few days should afford a little acceptable variety to the jaded visitor to the picture galleries. Details is to be represented by a "projet d'enseigne," which he presented to his friend Guillaume Dubufe. Willette sends seven examples, including those he did for the Chat Noir; for the Ane Rouge; for the little exhibition "Au Mur" of Sevin, the book-seller of the Passage de l'Opéra; for Belin, "A l'Image de Notre Dame"; and one which he did for a wine merchant in the Rue Bonaparte, with the legend "A Bonaparte. Maison Lempereur." The sculptor Derré has sent one with the title 'Fleurs et Plumes.'

THE city of Blois was *en fête* on Sunday last, when the Museum Daniel Dupuis was officially opened. By his will dated July 14th, 1898, Dupuis, one of the most distinguished of modern French medallist artists, bequeathed to his native town a remarkable collection of his works, including plaster casts and sketches, and these occupy two rooms of the château which will now be known as the Musée Daniel Dupuis. The official ceremony was presided over by the Director of Fine Arts, M. Henri Roujon; there were also present many old artistic colleagues of Dupuis, among them M. Bouguereau. The conservateur of the new museum is M. Belton, who has arranged the collection.

THE series of Roman coins, the property of M. E. Bizot, Keeper of the Museum at Vienne (Isère), which Messrs. Sotheby, Wilkinson & Hodge will sell on Wednesday next and two following days, is of a very interesting character. M. Bizot is a well-known expert and has been collecting for over half a century, but old age and failing sight have compelled him to relinquish a pursuit in which he has been successful. The coins are for the most part in a high state of preservation, and the collection forms a complete sequence of portraits of the Roman emperors and empresses from the earliest to the latest (Byzantine) period. Many of the specimens are from such well-known cabinets as the Billon, Colson, Dupré, Hoffmann, Montagu, Tyskiewicz, and Wigan, and little else need be said in proof of rarity and condition. The eleven admirably executed autotype plates in the sale catalogue illustrate 152 of the most important, and show the reverse as well as the obverse of each.

MUSIC

THE WEEK.

QUEEN'S HALL.—Symphony Concert.

ST. JAMES'S HALL.—Richter Concert.

QUEEN'S HALL.—Prof. Prout's Edition of 'The Messiah.'

KAPPELMEISTER EMIL PAUR was the conductor at the second Symphony Concert at Queen's Hall on Saturday afternoon last. The programme opened with Mendelssohn's 'Scotch' Symphony, of which a remarkably fine performance was given. The conductor was enthusiastic over his work: he seemed to be trying his utmost to rehabilitate a composer who of late has fallen into discredit. When Dr. Richter conducts 'Elijah,' or, as the other evening, Mendelssohn's Violin Concerto, he does everything decently and in order; no neglect can be laid to his charge, yet, somehow or other, he makes us feel that his heart is not engaged; from the very rare occasions on which the name of Mendelssohn figures on his programmes it is only natural to suppose that he is not sympathetically inclined towards that composer's music. Herr Paur also proved himself an able exponent of a characteristic modern work; his rendering of Strauss's 'Till Eulenspiegel' was instinct with life and colour. M. Ysaie played the solo part of Bach's Concerto in E for violin and orchestra with fine feeling. An organ part added by M. Gevaert, though well played by Mr. Percy Pitt, did not sound very effective, owing perhaps to the distance between the instrument and the soloist. The part was said to be "added," though no mention was made of the implied, but omitted harpsichord part. M. Ysaie's playing of Vieuxtemps's Ballade and Polonaise was brilliant in the extreme; it came, however, very late in the programme, delaying the commencement of the Strauss tone-picture until close on half-past five. Indeed, in a serious programme the piece itself was somewhat out of place. Dr. Elgar conducted a fine performance of his Orchestral Variations. Miss Muriel Foster sang Berlioz's 'La Captive' with charm and delicacy.

There was a larger audience at the second Richter Concert last Monday than at the first, and many were no doubt attracted by the name of Fritz Kreisler, who within a short space of time has gained a great reputation here. After all, however much the public may appreciate symphonic music, it dearly loves a virtuoso, and in connexion with Kreisler we use that term in its

highest and best sense. He played Mendelssohn's Violin Concerto superbly, although he lingered somewhat over the middle movement; and the sentiment of the music, if exaggerated by ever so little, tends to become sickly. The violinist at the close was recalled many times. We may be mistaken, but fancy that this was the first performance of the concerto in question at a Richter Concert. The programme included Beethoven's Symphony in B flat, No. 4, and the poet's "A thing of beauty is a joy for ever" seems specially applicable to this work. It was preceded by Liszt's 'Hungarian' Rhapsody, No. 2, in D, rendered with all possible refinement and brilliancy. Madame Blauvelt sang 'Elizabeth's Greeting' from 'Tannhäuser,' but she was far more successful in Mozart's aria 'L'amero' from 'Il Re Pastore,' a dramatic cantata written by the composer at the age of nineteen. The violin obbligato was played by Herr Kreisler.

In the preface to his new edition of Handel's 'Messiah' Prof. Prout states that, as so many editions exist of the oratorio, "the appearance of a new one seems to require some explanation," which, accordingly, he gives. In like manner it might be asked, What is the special *raison d'être* of the performance of the work given on Wednesday evening under the direction of Prof. Prout, at the annual concert of the Royal Society of Musicians at the Queen's Hall? One and by no means unimportant reason was to give a reading free from the many textual errors which have been handed down almost from Handel's time. Another and important one was to present the work with additional accompaniments more Handelian than those of Mozart, or rather the unsatisfactory *mélange* of Mozart and Johann Adam Hiller. This is not the moment to discuss the so-called Mozart additional accompaniments, but any one who takes the trouble to examine them carefully must of a certainty come to the conclusion that the additions of the master—as, for instance, in "The people that walked in darkness"—though sometimes magnificent, are often un-Handelian. Prof. Prout has, it is true, followed Mozart's version in most movements, but with subtractions and additions. The chromatic harmonies in the air just mentioned; the flute, instead of Handel's violin, in "How beautiful are the feet"; the clarinets, in place of Handel's oboes, and the travesty of the trumpet parts in the "Hallelujah"—such things have been removed; also certain harmonies and cadences in the filling-up parts. The Prout additions consist principally of harmonies for the softer wood-wind instruments, and sometimes flutes and horns, to represent the important harpsichord part, which, according to the custom of the time, was never written out by Handel; of trombones introduced into those numbers in which Handel wrote parts for trumpets; and of a specially written-out organ part.

In the purifying of the text of 'The Messiah' our professor has strictly followed Handel's autograph, with one or two exceptions, which he justifies. For many reasons Handel's scoring could not be strictly followed; the most important parts, indeed, those of harpsichord and organ, are merely represented in the score by a bass here and

there figured. Therefore, recognizing the ravages of time and the changed conditions under which the oratorio is now presented, Dr. Prout has accepted the spirit, though not always the letter, of the so-called Mozart version. His use of the organ is excellent, also his observance of the *senza ripieni* and *con ripieni* as marked in the Dublin score; these latter produced most striking effects in many numbers. Then the restoration of Handel's dynamic indications, which had been disregarded in the Mozart-Hiller version, deserves hearty commendation. The introduction of trombones, as mentioned, into certain numbers was made in accordance with what was Handel's custom in other works. Until the new full score edited by Prof. Prout has been studied it would be premature to pronounce definite judgment on the changes which he has made. The substitution of wood-wind harmonies for those of the harpsichord in the airs seems to us open to difference of opinion. The harpsichord, except in a special attempt to give the work as nearly as possible as in Handel's time, may be useless, but the substitution of a pianoforte is unsatisfactory. To criticize what the learned professor has done is, however, easier than to suggest in what way the harpsichord harmonies ought to be replaced.

The performance was excellent, and throughout most interesting. There was a choir of about one hundred, and an orchestra of sixty-five, representing approximately the Handelian balance between singers and instrumentalists; the former, too, were placed in front of the latter. The vocalists were Miss Agnes Nicholls, Madame Kirkby Lunn, and Messrs. Lloyd Chandos and Bantock Pierpoint. Dr. Cummings played the recitative chords on the pianoforte, Mr. Fountain Meen officiated at the organ, and Mr. Frye Parker was leader of the orchestra. There was a crowded house, and Prof. Prout was most warmly applauded at the opening, while at the close he received a genuine ovation from audience, chorus, and band.

A MANUSCRIPT OF 'THE MESSIAH.'

"NOTHING," says Prof. Prout in the preface to the full score of 'The Messiah' which under his editorship has just been published by Messrs. Novello & Co., "is unimportant that concerns so great a masterpiece as 'The Messiah.'" Bernard Granville, of Calwich Abbey, in Staffordshire, was a great friend of Handel's. Of that 'The Autobiography and Correspondence of Mary Granville, afterwards Mrs. Delany,' edited by Lady Llanover, gives ample proof. Further, in the third codicil to Handel's will we read: "I give to — Granville, Esquire, of Holles St., the landskip, a View of the Rhine, done by Rembrandt, and another by the same hand, which he made me a present of some time ago." Now this Bernard Granville possessed thirty-seven scores of works by Handel (operas, oratorios, &c.) in the handwriting of Christopher Smith, the composer's amanuensis, and among them one of 'The Messiah.' Smith, indeed, made several copies, and these Prof. Prout ranks "next in importance and value to Handel's own manuscript" — i.e., the autograph in the King's music library at Buckingham Palace. By the aid of one of these, which belongs to Mr. Otto Goldschmidt, he says, "I have been able to verify more than one doubtful reading."

Major Beville Granville, descendant of the Bernard Granville named above and the pre-

sent possessor of 'The Messiah' and other scores — which, according to Lady Llanover's footnote in 'The Life and Correspondence of Mrs. Delany' (second series, vol. i. p. 568), were "written for Mr. Granville under Handel's own inspection" (the italics are ours) — has kindly allowed the volume to be examined. It is one of great interest both as regards its agreements with and differences from the autograph score. Prof. Prout, in his preface, has not described the Smith copies which he consulted; only in a few special cases — as, for instance, in his discussion of a passage in "He was despised" — has he mentioned the manuscripts. His aim was not to compare various readings, however interesting they might be, but to give an exact reproduction of Handel's autograph text, except in places in which he considered there was an evident omission, the note or notes in such cases not faithfully representing the composer's intention. A few details respecting this Granville score are not therefore offered as supplementary information to any supplied by Prof. Prout, but merely to call attention to a valuable manuscript which, apparently, has not hitherto been examined. Its existence was known to the late Dr. Chrysander, but, to judge from the preface to the German Handel Society edition just issued of 'The Messiah,' he had evidently not made any use of it.

The volume contains the earlier versions of "Rejoice greatly" and "He shall feed His flock." There are differences of notes and different arrangement of words in "I know that my Redeemer liveth," also in "If God be for us," written a fourth higher than in the Buckingham Palace autograph, and with notable differences in the opening and concluding symphonies, in bars 69-71 and in bars 100-105. The voice part, moreover, is in the alto clef. It opens, too, in the following firm manner: —



Prof. Prout notices the cadential phrase (descending by degrees from B flat, third line, to B flat below the middle c) in "He was despised." In Handel's autograph the second note, according to the signature, is A flat; the professor, however, thinks, and with very good reason, that the composer omitted to put in the natural (the score of 'The Messiah,' it must be remembered, was written in a terrible hurry). In Mr. Otto Goldschmidt's score the natural is marked, and in a transposed copy belonging to Dr. Cummings a natural is put before the corresponding c. Now it is interesting to note that in the Granville score a natural has been inserted before the A in pencil. This may have been a correction by Handel himself, who used to visit Calwich Abbey, the residence of Bernard Granville, and play upon the house-organ which he had chosen for him. In a letter written by his sister Mrs. Delany to Mrs. Dewes, January 31st, 1756, she says: "My brother is very happy; he has made a purchase of an organ that proves most excellent. I have not seen it yet." This organ is now in the possession of Major Beville Granville. It may be remarked that in the score in question the text in many places agrees with the Buckingham Palace autograph, and not with the faulty editions noticed by Prof. Prout. The "Allegro" is marked over the recit. "And suddenly"; the fourth note in bar 18 of "Behold the Lamb of God" is correctly given as D; also the bass passage in "Lift up your heads" has the right reading, &c. After "Why do the nations" there is no "Coro," as in the autograph, indicating that the chorus was to follow at once without the usual repeat; but at any rate no *da capo* is marked.

Musical Gossip.

THE first of Messrs. Broadwood's series of concerts took place at St. James's Hall last Thursday week. Messrs. Fritz Kreisler and Dohnányi were the instrumentalists and Miss Muriel Foster the vocalist. There was a large and attentive audience. To this interesting and important enterprise we shall devote more space in noticing the second concert, on November 20th, when the programme will include a Quintet for strings and clarinet by S. Krehl.

M. PADEREWSKI gave a pianoforte recital at St. James's Hall on Tuesday afternoon. The programme included no novelty. The hall was crowded, and the pianist, as usual, was received with great enthusiasm.

MR. GORDON TANNER, who is a professor of the violin at the Guildhall School of Music, gave a recital at Bechstein Hall last Wednesday evening. His programme contained Bach's 'Chaconne' and Beethoven's Violin Concerto, and of these masterpieces he offered satisfactory renderings, his technique being equal to all executive demands, while his intonation was seldom other than irreproachable. Mr. Tanner is happily an artist, and not a mere virtuoso, and his playing met with the appreciation that it deserved. Mr. Henry Bird was associated with Mr. Tanner in a tasteful and animated performance of Grieg's Sonata in c minor, and Miss Eleanor Currie provided songs.

DR. JOACHIM conducted a performance of the 'Messiah' at the inauguration of the new Berlin Conservatorium.

HUMPERDINCK's new opera, 'Dornröschen,' will be produced at the Royal Theatre, Munich, in the course of next month. The subject of the book is taken from a well-known German fable; the librettist is Herr Ebeling-Filhes.

A PERFORMANCE of Beethoven's 'Fidelio' will be given by the students of the Royal College of Music at His Majesty's Theatre on Tuesday, November 25th.

SIR A. C. MACKENZIE will visit Canada next spring and conduct a series of choral and orchestral works by Sirs Arthur Sullivan, Hubert Parry, and Charles Villiers Stanford, Dr. Elgar, and Mr. Coleridge-Taylor. The programmes will also include the composer-conductor's 'Dream of Jubal,' with Mr. Charles Fry as reciter, and his 'Cottar's Saturday Night.' The orchestral works are not yet fixed. British music is now being encouraged at home, and this visit of one of our most distinguished composers to Canada to conduct only British works shows that interest in them is growing. We wish Sir A. C. Mackenzie a "calm sea and prosperous voyage."

Le Ménestrel of November 9th announces that M. Jean de Reszke will soon be in Paris. He is to appear in 'Siegfried' on November 17th, and later on he will sing in M. Reyer's 'Sigurd,' two operas based on the same subject.

A GERMAN pianist, Herr Bertrand Roth, has announced that during the coming winter he will give recitals at Dresden and play all the sonatas of Haydn, Mozart, and Beethoven. "Quel estomac!" remarks a writer in Le Ménestrel.

PERFORMANCES NEXT WEEK.

- SUN. Sunday Concert Society, 3.30, Queen's Hall.
- Sunday League, 7, Queen's Hall.
- MON. Meiningen Orchestral Concert, 8, St. James's Hall.
- TUE. Meiningen Orchestral Concert, 3, St. James's Hall.
- Richter Concert, 8.30, St. James's Hall.
- WED. Meiningen Orchestral Concert, 8, St. James's Hall.
- Mr. Arnold Dolmetsch's Concert, 8.30, Hall of Clifford's Inn.
- THUR. Royal Amateur Orchestral Society, 8.30, Queen's Hall.
- Meiningen Orchestral Concert, 8, St. James's Hall.
- Fatti Concert, 8, Albert Hall.
- Broadwood Chamber Concert, 8.30, St. James's Hall.
- FRI. Foldes's Cello Recital, 3.30, St. James's Hall.
- Meiningen Orchestral Concert, 8, St. James's Hall.
- SAT. Ballad Concert, 3, St. James's Hall.
- Symphony Concert, 3, Queen's Hall.
- Mozart Society, 3, Portman Rooms.
- Concert, 8.30, Crystal Palace.
- Willy Hess String Quartet, 8, Bechstein Hall.
- Erard Popular Concert, 8, Albert Hall.

DRAMA

THE WEEK.

ROYALTY.—'Lyre and Lancet,' a Comedy in Two Acts By F. Anstey and F. Kinsey Pelle.
WYNDHAM'S.—Afternoon Performance: 'The Vanity of Youth,' a Romantic Comedy in Four Acts. By Edward Ferris and Arthur Stuart.

THOUGH described as comedy, the adaptation of F. Anstey's 'Lyre and Lancet,' by the author and Mr. Peile, is, in fact, uproarious farce. Anything rather than easy is the task of fitting into two interiors an action which in the original passes in twenty-four parts and an indefinite number of scenes. By confining the story to Wyvern Court, however, and introducing a servants' ball to which the gentry are bidden the chief difficulties are surmounted, and the action, though extravagant and at times bewildering, is not wholly inconceivable. Stress has, unfortunately, to be laid upon those parts of the story which are least satisfactory, and the presentation of the consequences of the boobytrap of Archie Bearpark gives the scene in which it occurs something of the air of a pantomime rally. The whole is, moreover, depressing in consequence of the spinning out to the extreme of tenuity of an idea flimsy in itself. Readers of the story in the pages of *Punch* or those of the volume in which it was reprinted know that the entire action depends upon the confusion of identity betwixt a decadent poet and a veterinary surgeon, both of whom arrive at a country house and are mistaken for each other. 'Andromeda' is the name of the volume to which the poet owes his vogue. It is that also of a dog belonging to the "vet." which has obtained some celebrity as a prize-winner. References to Andromeda, accordingly, to the mind of James Spurrell, M.R.C.V.S., who is lionized as a poet, are acceptable and even flattering, and requests for a copy are construed by him into demands for a pup. This idea, just enough for a single scene in a farce, becomes wearisome when spread over a couple of hours. Matters are not much enlivened by the presentation of the indignation of a bard who, arriving at a house at which he expects to be an honoured guest, finds himself lodged in a cock-loft and expected to take his meals with the domestic servants. In its original form the whole is mirthful; as the subject of an action presumed dramatic it is inadequate. 'The Man from Blankley's,' given last year at the Prince of Wales's, was an analogous experiment. The action in that, however, though not less extravagant, was more direct and logical. The farce was brightly played by Mr. Giddens as the "vet." and Mr. Cosmo Stuart as the poet.

'The Vanity of Youth' is like a page from a carefully expurgated edition of Grammont. With the exception of Charles himself, in whose Court, in the year 1665, the action is supposed to pass, not one of the personages is historical. Gallantry remains, however, the sole occupation of lord and lady. A very chastened gallantry it is, its aim being in every case matrimonial. Were it not for their pretty and decorous behaviour the Court beauties might pass for those concerning whom Anthony Hamilton supplies so many indiscreet and unedifying revelations. Their appearance is that of the beauties of the Stuart Courts as preserved

for us on the canvases of Lely. The men are less picturesque, and carry their gay costumes with less distinction. What is given them to do is of no great significance. Outside the pictures of Court revels the work has few pretensions either to novelty or merit. The characters were played as a rule by the younger school of actors, to whom the piece furnished some practice of a kind rarely afforded them.

Dramatic Gossip.

'THE WORKBOX,' a one-act piece of unavowed authorship, which serves as curtain-raiser at the Royalty Theatre, is a curious specimen of antiquated workmanship, in which, from the most laudable of motives, people act in the least reasonable fashion. Mr. Bromley Davenport and Miss Dorothy Chester play the most important parts.

A SERIES of German performances begins on the 22nd inst. at the Great Queen Street Theatre with the production of 'Alt-Heidelberg,' a four-act play by W. Meyer-Foerster, given at the Berliner Theater on November 22nd, 1901. Exactly a year will thus have elapsed between the performance of the play in Berlin and that in London. Herr Hans Andersen and Herr Max Behrend are responsible for an undertaking which must be regarded as courageous.

'A LITTLE UN-FAIRY PRINCESS,' by Frances Hodgson Burnett, the forthcoming production of which we announced, will be given at the Shaftesbury on the afternoon of December 22nd.

The English rights of 'La Châtelaine' of M. Capus, the latest success at the Renaissance, have been secured by Sir Charles Wyndham, who, on producing an adaptation at his own theatre, proposes to play André Jossan, a part created by M. Guitry. Who will be the English Thérèse is not yet stated.

The series of afternoon representations at the Court Theatre of Mrs. Humphry Ward's 'Eleanor' comes to a close to-day.

'THE PROPHECY,' a new play by Mr. R. Ganthony, is to be given at the Fulham Theatre on December 1st.

It is anticipated that Sir Charles Wyndham's new theatre in St. Martin's Lane will open early next month with a revival of 'Rosemary.'

MESSRS. PICKERING & CHATTO's new issue of the *Book-Lover's Leaflet*, No. 131, comprises the longest and most interesting series of old English plays which has been offered for many years. Nearly 400 plays of all descriptions are here catalogued at length, although why each and every one of these should have the rather ridiculous "side-heading" of "Old Play" we cannot understand. The arrangement is alphabetical, chiefly according to the name of the author, whilst very interesting quotations from contemporary authors and critics, and recent writers such as Mr. Sidney Lee, are freely given. The plays mostly date from the latter part of the seventeenth century, but some of the earlier playwrights are represented—e.g., Thomas Kyd, Thomas Dekker, John Marston, Marlowe, Massinger, and Nabbes. Several articles are catalogued under Shakespeare, and among them a fine copy of 'Romeo and Juliet,' printed for John Smethwicke, 1637, and 'The Two Noble Kinsmen,' 1634. The catalogue will be found very useful for reference, but rather too much is made of "first editions." In the case of seventeenth and eighteenth century plays the first edition was nearly always also the last.

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Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publisher"—at the Office, Bream's Buildings, Chancery Lane, E.C.

Printed by JOHN EDWARD FRANCIS, Athenæum Press, Bream's Buildings, Chancery Lane, E.C., and Published by JOHN C. FRANCIS at Bream's Buildings, Chancery Lane, E.C.

Agents for Scotland, Messrs. Bell & Bradburn and Mr. John Menzies, Edinburgh.—Saturday, November 15, 1902.